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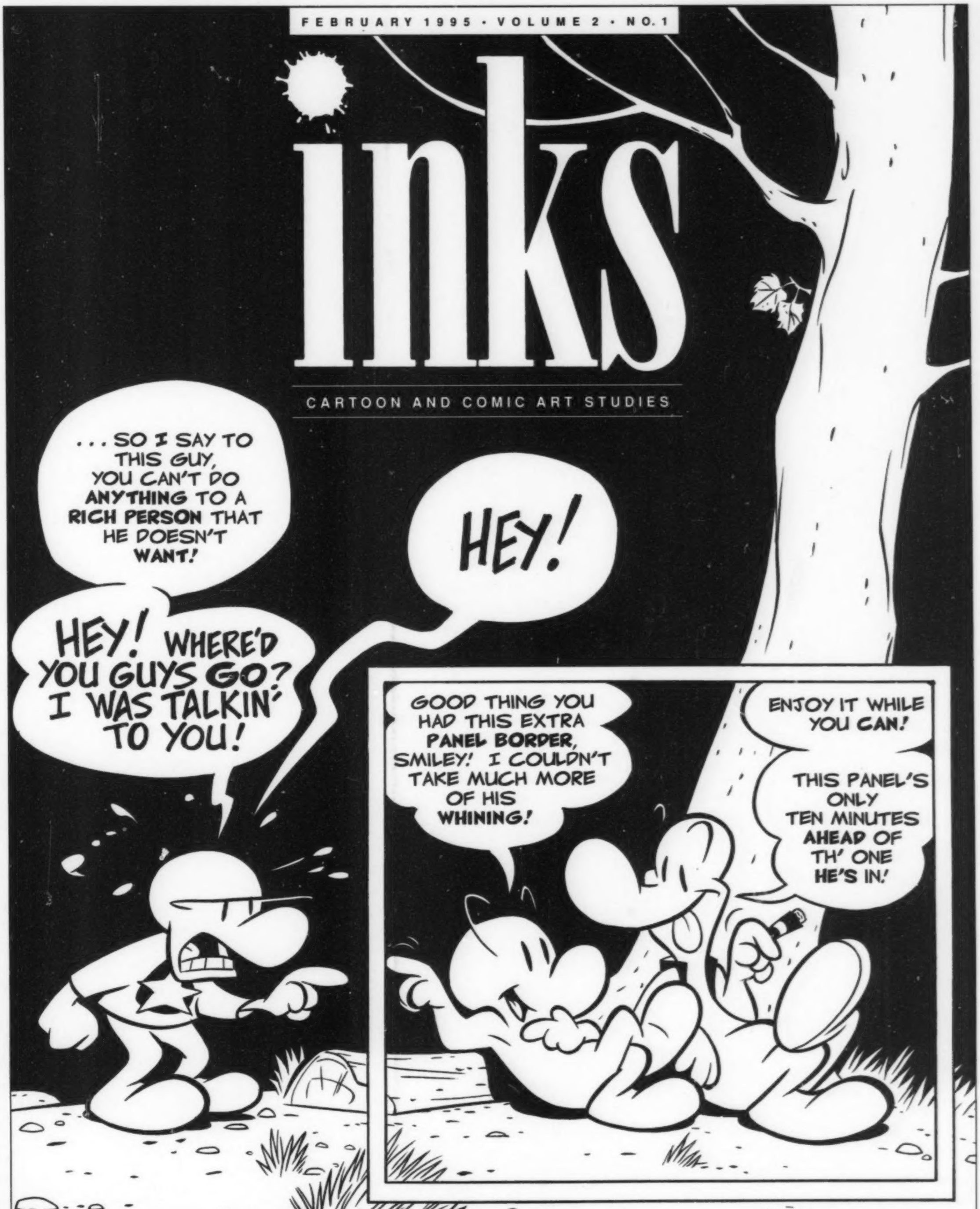
CARTOON AND COMIC ART STUDIES


. . . SO I SAY TO THIS GUY, YOU CAN'T DO ANYTHING TO A RICH PERSON THAT HE DOESN'T WANT!
HEY!
HEY! WHERE'D YOU GUYS GO? I WAS TALKIN' TO YOU!
GOOD THING YOU HAD THIS EXTRA PANEL BORDER, SMILEY! I COULDN'T TAKE MUCH MORE OF HIS WHINING!
ENJOY IT WHILE YOU CAN!
THIS PANEL'S ONLY TEN MINUTES AHEAD OF TH' ONE HE'S IN!
-JEFF SMITH '94

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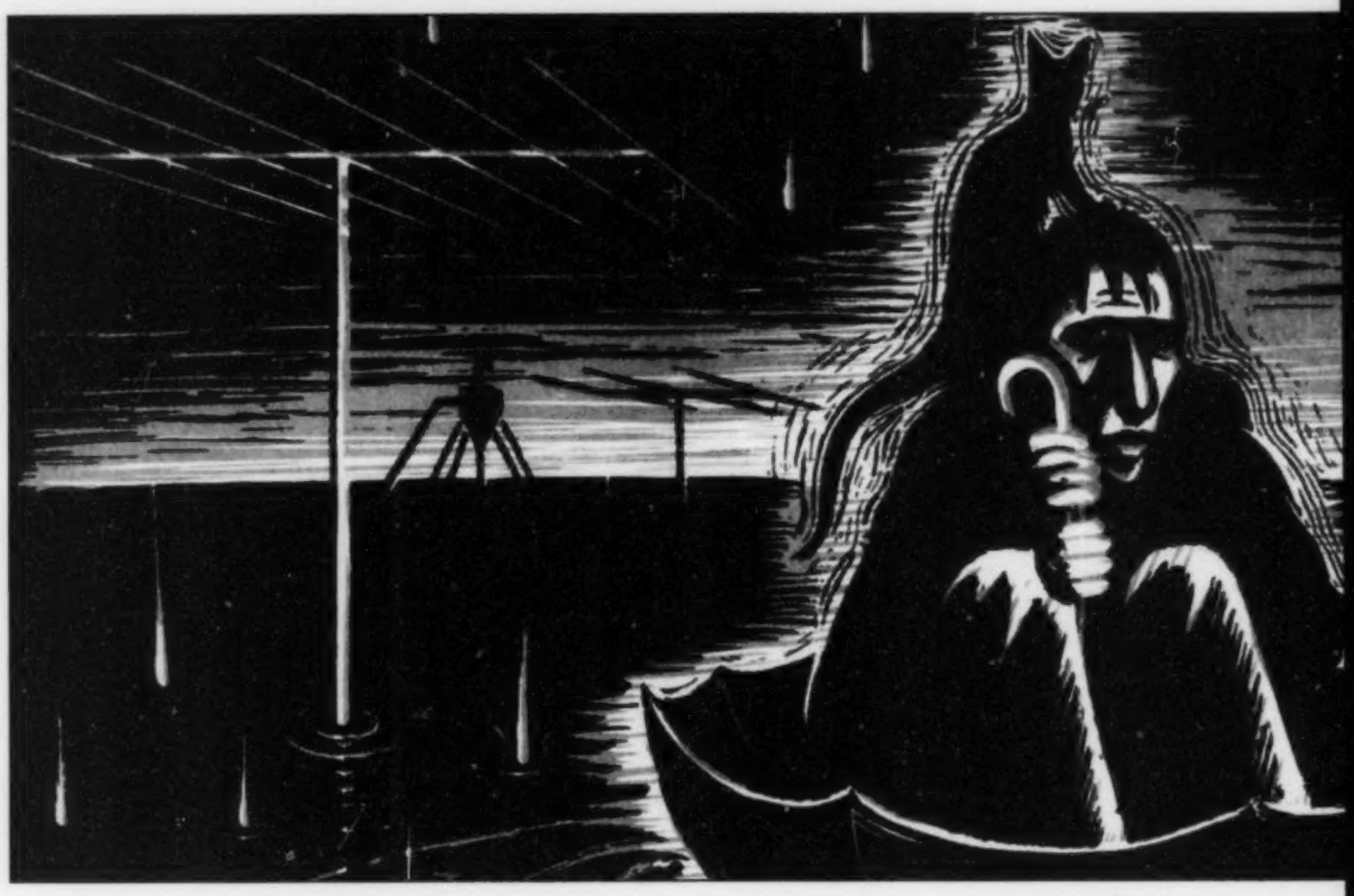

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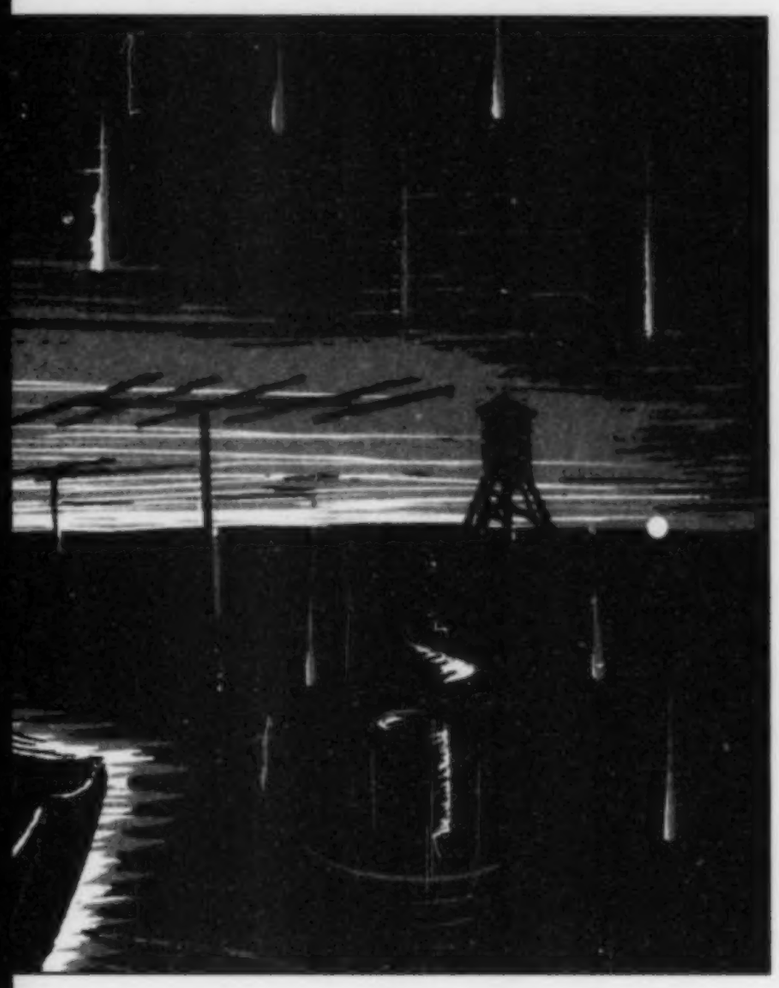

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INKS Wins Ozzie Awards

Ohio State University Press has recently been informed that *Inks: Cartoon and Comic Art Studies* has won two gold Ozzie awards: one in the category of best cover, educational, and the other for best design, new scholarly educational journal. Congratulations to Bill Watterson who created the cover and to Dean Kette and Gene Hite of Design Communications, Inc.

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Picture

Eric Drooker and the Trad

Stories

tion of Woodcut Novels[1]

BY DAVID A. BERONÄ

An artist must have more than technical virtuosity to sustain a complete book without text; he must have wide creative range and total artistic integrity as well. This makes the whole book the work of art.[2]

Lee Kingman, "High Art of Illustration"

The only two techniques that really are of artistic importance are rarely or never mentioned in essays and books upon the graphic techniques. They are those of pictorial imagination and sharp-sighted, sensitive draughtsmanship.[3]

William M. Ivans, Jr., *How Prints Look*

Scratchboard Drawing (3 1/4 x 6 in.) by Eric Drooker from *Flood! A Novel in Pictures* published by Four Walls Eight Windows, New York, 1992. Copyright ©1992 Eric Drooker. Reprinted by permission of Four Walls Eight Windows.

Note the exposed heart and skeletal rib cage on the wounded rebel.

With the publication of Eric Drooker's *Flood! A Novel in Pictures* the public was invited back to a form—the woodcut novel—whose rich tradition was an essential link in the development of pictorial narrative in the comic arts. Not constricted by any language barrier, this early form of cartooning without text or word balloons was available to every reader. Themes of alienation, mechanization, the return to a more pure, primitive society, and human annihilation were addressed in woodcut novels. This universality of human experience, the essence of cartooning, owes much to early woodcut novels. The revival of this form and themes by Drooker, in his own unique picture stories, brings back the full dramatic power of black and white pictures without words.

With the revival of the woodcut in the early part of this century, a small number of book illustrators—notably the Belgian Frans Masereel, and the American Lynd Ward—successfully introduced their "woodcut novels"[4] to a curious public. Though it is possible to concentrate on the enormous contributions of Masereel and Ward as strictly book illustrators, the focus of this article is on their woodcut novels, dismissed by many as being merely, on one hand, "experimental"[5] and, on the other hand, "inspired and innovative."[6] Although both Masereel and Ward were prolific and heralded book illustrators,[7] their woodcut novels were the means for each man's personal vision to reach beyond the conventional relationship of the illustrator and the book. These woodcut novels, exempting the written word, combined technical prowess of wood engraving with inventive visions which had as their major themes social satire and the role of the artist in society.[8] Not regarded as book illustrations or print albums, these remarkable books remained relatively ignored by the bibliophiles and the graphic arts community until noted by Scott McCloud as "missing link[s]" and "powerful modern fables, now praised by comic artists, but seldom recognized as comics."[9]

In 1917 Masereel published his first set of woodcuts in book format rather than the traditional print albums of the day. The first two of his twelve woodcut novels were entitled *Debout Les Morts (Arise Ye Dead)* with ten woodcuts, and *Les Morts Parlent (The Dead Speak)*, a series of seven woodcuts. Both these novels, similar to the woodcuts of his contemporary Käthe Kollwitz, represented the human devastation and the suffering of the victims of World War I.

Masereel's most successful and unique woodcut novel of 167 blocks was published in 1919 under the title *Mon Livre d'Heures* (*Mein Stundenbuch* in German). Thousands of copies were sold throughout the world, including two American editions under the titles of *My Book of Hours* and the *Passionate Journey*.[10] In his extensive preface to the German edition, Thomas Mann captured the mood and spirit of Masereel's work:

Woodcut (3 1/2 x 2 3/4 in.) by Frans Masereel from *Passionate Journey*, first published under the title *Mein Stundenbuch,* by Kurt Wolff Verlag, Munich 1919.

Note the white streaks on the hero's coat and pants, an identifying trademark of Masereel.

> As you go through these pages, immerse yourself in the great riddle of this dream of life here on earth. It is as nothing, since it ends and dissolves into nothingness. Yet everywhere in this nothingness, quickening it to life, the infinite is at hand! Look and enjoy and let your joy in contemplation be deepened by brotherly confidence.[11]

This woodcut novel portrays the experiences of a young man entering a city. He is a witness and, later, a participant in all the experiences that life offers from the tragic to the comic. The skill with

which Masereel is able to weave the emotional ties between the reader and the main character on black and white blocks with dimensions of only 3 1/2 x 2 3/4 inches is noteworthy. Masereel's original monochrome technique disregarded light and shadow in favor of flat, legible images. "A face may be half black and a coat half white if the composition requires it. This accounts for those typical masculine figures wearing black garments with broad white streaks—an original device of Masereel's which is a badge of his style."[12] The reader's focus on the hero is highlighted not only by this device but also because of the limited expression of the subject's background in each block. The simple style, however, is misleading. Masereel captures the heart of the reader in much the same way as other cartoonists in the display of the magic of sequential art with less, rather than more, realistic representation of the action. He gives us a picture of a macadam street and allows us to walk down it alone, at our own pace and with our own set of experiences.

Masereel continued to produce his woodcut novels portraying his concern for society's ills. "I find people's minds are so confused today that no one can make head or tail of anything, and in this outrageously technological consumer society people seem more and more mad, and no longer able to tell which way up they are."[13] Most notable among the later woodcut novels was *La Ville (The Town* or *The City)*, with 100 blocks. Masereel gouged out pictures of urban decay where vulgarity seemed to be the norm of the masses who lived in a hostile, industrial environment similar to the satirical vision that his friend George Grosz depicted in *Ecce Homo*.

In contrast to the theme of social satire, Masereel saw the artist delivering the human race like a prophet from this "confused" society to the just world of art. "Art seems to me to be the most universal religion of our time, and the artist its principal messenger. The artist is a witness of his time, but he can also be an accuser, a critic, or he can celebrate in his works the uneasy greatness of his day."[14]

In 1930, following the tradition of Masereel's woodcut novels, a realistic and psychological novel in pictures appeared called *Shicksal (Destiny: A Novel in Pictures)* by the German Otto Nückel. This realistic tale of seduction and betrayal pitted a woman against the abuse and corruption of a hypocritical society similar to those depicted in the realistic novels of Zola. Nückel used lead plates "which are almost indistinguishable from wood"[15] instead of wood blocks for his pictures. With single white line composition, dominant areas of black and vigorous hatching, Nückel sustained the focus of

Woodcut (3 1/2 x 2 3/4 in.) by Frans Masereel from *Passionate Journey*, first published under the title *Mein Stundenbuch* by Kurt Wolff Verlag, Munich 1919.

action in each plate. The rough texture of his technique sustains the somber mood in this dramatic plot with more than 200 plates, resulting in a monumental piece of social and artistic importance. Although Masereel was able to successfully capture the private world of dreams and aspirations of his heros against a back drop of urban decay, Lynd Ward suggests that Nückel "surpassed Masereel both in complexity of plot development and in subtle psychological interplay between characters."[16] Ward developed this psychological tension even further in his own woodcut novels.

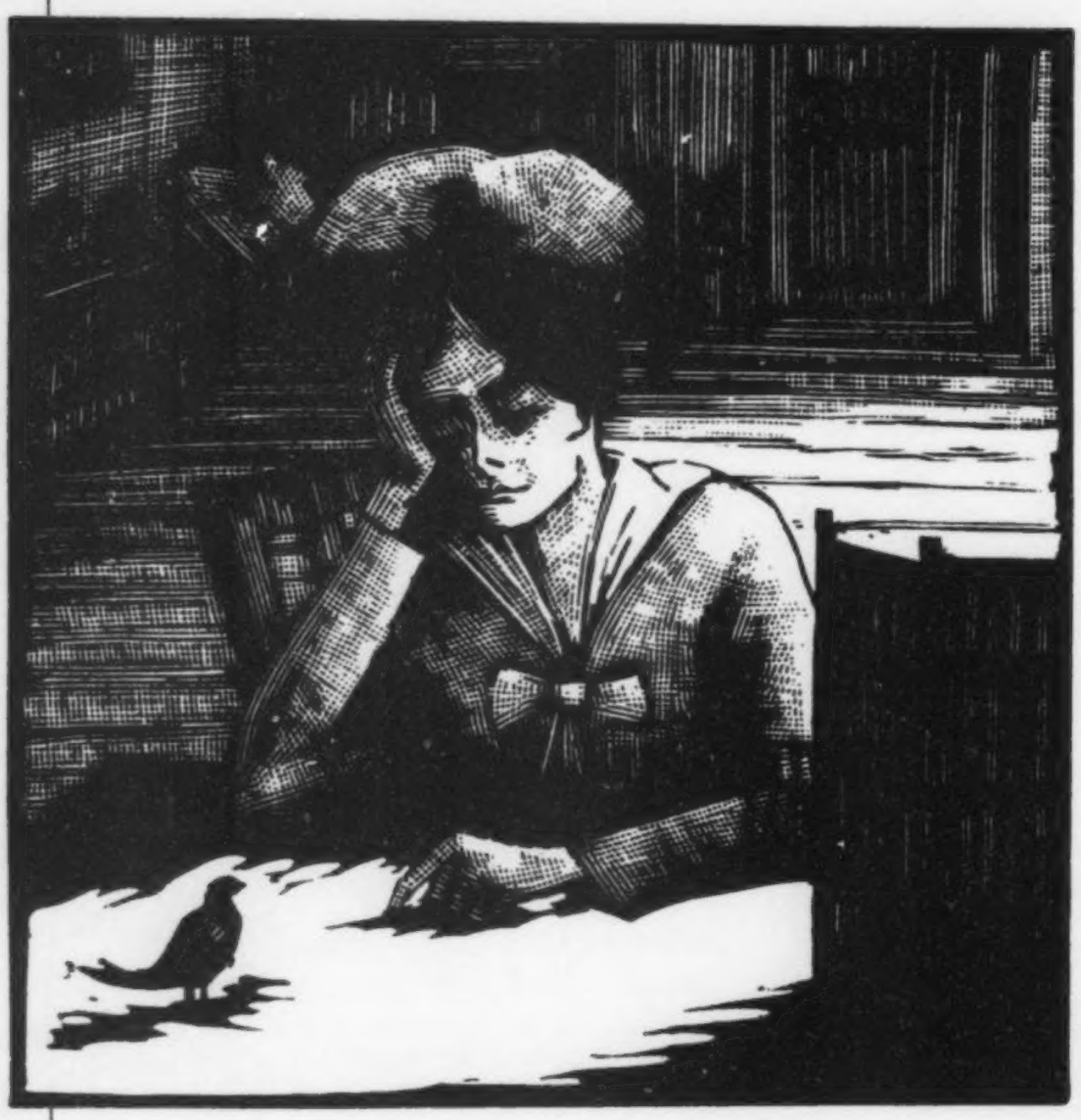
In the 1920s Ward studied in Germany with the renowned wood engraver, Hans Mueller. Ward's wife, Mary McNeer, the celebrated children's writer, recollected that Ward had discovered the "stories in woodcuts" of Masereel and Nückel and was "fired with an intense wish to do one himself."[17] Just as Mann had earlier suggested the similarities of film and the woodcut novels of Masereel, Ward reasserted this comparison with his description of the creative process involved in the production of his own woodcut novels.

> It seems to start with an almost obsessive concentration on some aspect of the human condition that keeps nudging the imagination until somewhere within the microcosm of the mind a single figure emerges. This figure is seen fuzzily at first, then gradually acquires physical definition of character. Slowly the background elements come into focus, and the figure assumes an identity that seems to exist independently in time and space. Soon there is movement and things begin to happen. It is in many ways like a tiny motion picture projected inside the cranium. In the early stages, what takes place is not too clear, nor does it last very long. The machine soon runs out of film. But gradually in succeeding days, as the film is run again and again, more events take place, the story moves from stage to stage—and soon, without a conscious act on my part, a critical process begins to operate in which things are tried out and, if they do not work, are discarded.[18]

The result was the first of six woodcut novels, *Gods' Man*, published in 1929 with 139 blocks and simple chapter headings similar to those used by Nückel. Ward stated in the collection of his work, *Storyteller Without Words*, that *Gods' Man* and *Prelude to a Million Years*—"a kind of footnote to *Gods' Man*"[19]—are concerned with the role of the artist in the modern world and "with the difficulties he encounters in a world whose face, if not completely hostile, is not universally friendly either."[20] The novel was published in the same week that the New York stock market crashed.

Wild Pilgrimage, published in 1932 with ninety-five blocks, depicted the desire to return to a more simple life than that lived in most urban settings during the Depression era. The narrative began with a series of blocks that could have come from a setting for Fritz Lang's *Metropolis*, where individuals were overshadowed both physically and spiritually by an industrial complex. Ward explored the bitter struggle between master and slave and the heralded cry of support for socialism.

Besides political themes, Ward added a new device to the idiom of the woodcut novels that depicted the inside fantasy of a character (inner) and the outside reality (outer).[21] Once Ward established a familiar setting in the story, he changed the color of the printed block to an off-red. The change in color also allowed him the



Engraving on lead plate (2 3/4 x 2 3/4 in) by Otto Nückel for *Destiny: A Novel in Pictures* published under the title *Shicksal* by Delphin Verlag, Munich 1930.

Vigorous hatching allowed Nückel to sustain the somber mood of the plot.

Wood Engraving (4 1/2 x 4 in.) by Lynd Ward from *Wild Pilgrimage* published by Harrison Smith and Robert Haas, New York, 1932. Copyright© 1976, by Lynd Ward. Reprinted by permission.

creative freedom to express the psychological stirrings inside his characters without compromising the closure between blocks. The change from black to off-red was an indication to the reader to adjust from the outer to the inner world. The dream-like sequences in *Wild Pilgrimage* are some of the more disturbing within the tradition of woodcut novels. Ward takes the reader into the psyche of his hero where the conflict with his outer world is resolved. When he brings his fantasy out into the real world, however, the result is tragic. Recognizing the irreconcilable difference of his inner and outer worlds, the hero chooses to live in reality and fight against injustice even when his decision costs him his life. The power of this woodcut novel is not only in the effective inner and outer device Ward unveiled but in the themes of the fraternity of workers and the price humans are willing to pay for equality.

The political climate of the 1930s was further depicted in the highly symbolic work *Song Without Words*, which was published in 1936 using only twenty-one blocks. With the looming threat of Fascism, Ward addressed the risk of bringing children into a totalitarian state. He depicted the female as the child's guardian who wards off every threat to the child's life. Ward's skillful technique showed the extent which wood engraving could successfully present the rich interplay of light and shadow with controversial metaphors that words could not approach in overall affect.[22]

The last of Ward's woodcut novels, *Vertigo*, was a long and complicated work, published in 1937. It also dealt with the Depression era and, more than previous works, resembles the work of comic book artist Will Eisner, who referred to his own graphic story-telling without word balloons as "images without words."[23]

Ward's focus on the social and political climate of America was imitated in 1940 by Giacomo Patri in his book, *White Collar: A Novel in Linocuts*. Patri adopted the device of the "inner and outer" worlds of Ward in his depiction of the effects of the 1929 stock market crash on the life of a white collar worker and his family. Patri's pictorial background is minimal, centering his focus on the hero as he becomes aware of how organized labor can rebuild the American Dream into a reality for himself and his family. Patri's dream-like portrayal of his hero's inner struggle and disillusionment is similar to the

dream sequences in Alfred Hitchcock's *Vertigo* or in the surrealistic set from Robert Wiene's *The Cabinet of Dr. Caligari*. Patri makes creative use of familiar icons and symbols such as the hourglass to successfully support the passage of time between panels. He also opens up his panels so that an object like a closed door or a book floats in white space on the page rather than inside the familiar boarders of the woodcut. This particular work had historical importance, with an afterward in the original 1940 edition by John L. Lewis and an introduction by Rockwell Kent. A few of Kent's remarks are especially relevant since they endorse the power of pictures, specifically a novel in pictures, in igniting social change.

> A million novels could be founded on that [1929] crash, all different in plot and characters yet all alike in common tragic theme of sudden poverty, disrupted homes, of broken lives, of final and irrevocable hopelessness. A thousand lifetimes would be spent in reading them. One story might epitomize them all: this story does.[24]

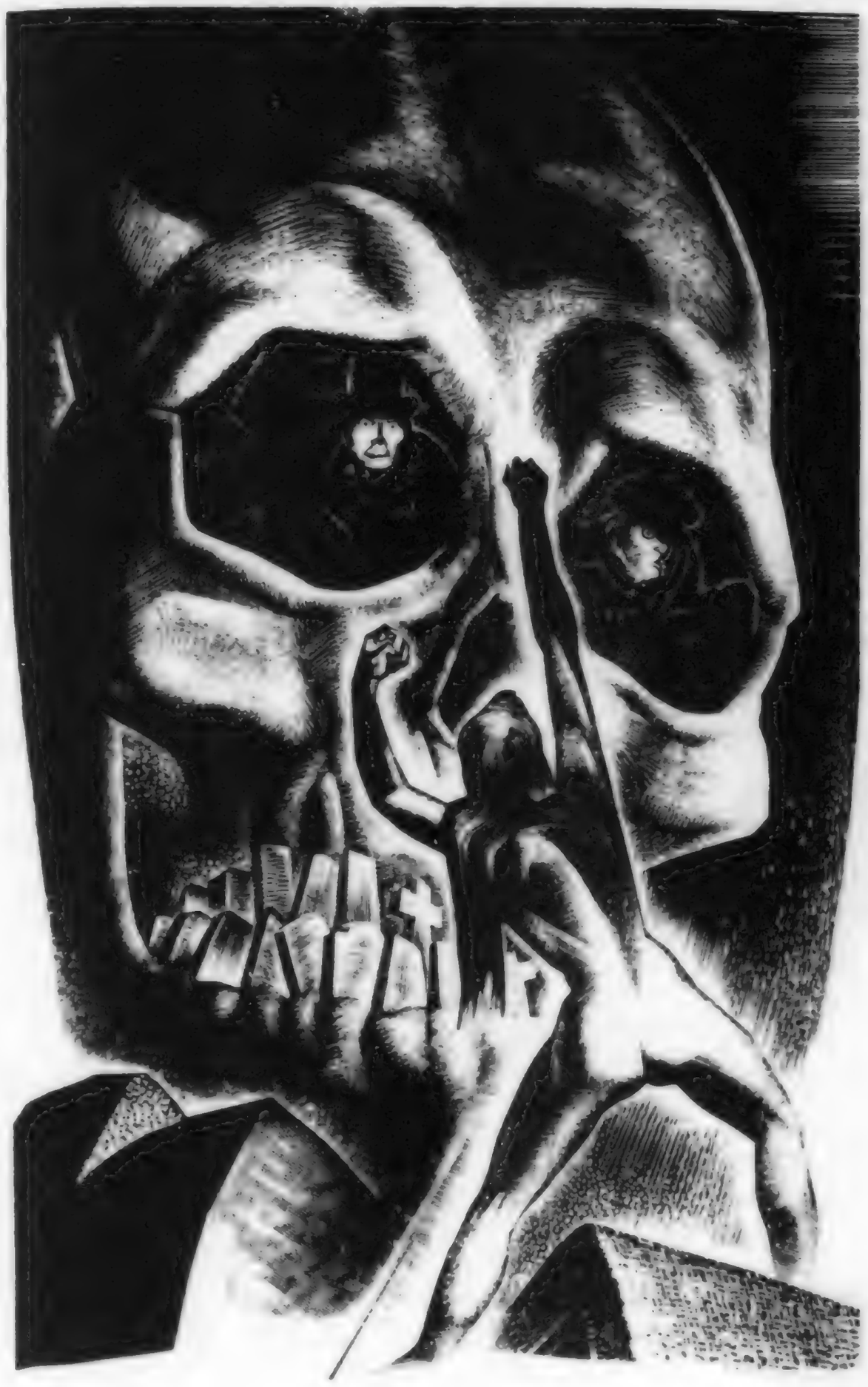
In the following decades an occasional resemblance to the woodcut novel surfaced[25] such as the woodcut novels of James Reid who published the *Life of Christ in Woodcuts* in 1930 and those politically and spiritually impassioned works, such as *Thy Kingdom Come*, by the Englishman Arthur Wragg.[26] Although the pen and ink work of Peter Kalbercamp's, *Mea Culpa*, published in 1990 and artists' books such as the 1988 parable in linocuts, *At the Beach*, by Babette Katz followed the spirit of the tradition, it was not until 1992, with the publication of Eric Drooker's *Flood!*, that the essence of the woodcut novel re-emerged.[27]

Drooker, whose cartoons are often published in the *Village Voice* and *The New Yorker*, is able successfully to display his themes of social satire and the role of the artist in American culture with a more modern point of reference. Like Masereel, Drooker's hope seems placed in our humanity and not our technology. His themes are presented on scratchboards in sharp, inventive lines with all the vitality of Ward's wood engravings. A scratchboard drawing is made by cutting a line through black ink which is spread out over a white chalk-coated board. It imitates wood engraving because it scrapes away the black and leaves the white.[28] The striking similarities in both technique and themes bring back the wealth of this tradition which has always skirted between the fine arts and cartooning. This technique allowed him to open the page even further for more expansive visual development of his themes, since the width of his panels ranges from 5/16" to 14".

Except for the sidesteps into fantasy, Drooker's *Flood!* (a compilation of three stories: "Home," "L" and "Flood") remains centered in the city, the hub of modern culture. In "Home," one lighted window in an ominous and looming city building immediately confronts the reader. Drooker shows in pictures the gradual desperation and confusion of an unemployed worker whose job skills are no longer viable in our market. With his scratchboard drawings, he is able to address the economic concern and alienation of the unemployed who daily join the growing number of the city's homeless. Starting with a full page spread, a blue collar worker discovers the factory where he worked has closed. In half page spreads, we follow the worker as he walks through the city. The panels become jagged into quarter page spreads, increasing the pensive, manic setting inside a bar. He leaves with a prostitute and, unable to pay, is booted out of the building. The belittled and now desperate worker roams hungry and aimless. The page separates into sixteen panels, and then sixty-four panels and finally 256 panels on the page as the worker becomes little more than a stick figure, who looses all sense of his surroundings until he is literally scratched out of existence.

Using McCloud's iconic abstraction scale,[29] what is especially noteworthy is the gradual digression of realism in the pictorial sequence of panels as the worker becomes more iconic. Drooker skirts close to the next inevitable step in McCloud's scale—the use of words and language—in this proclaimed "novel in pictures."

In the second part of Drooker's picture novel, "L," the hero travels into the depths of a subway system. He searches for escape like the hero in Ward's woodcut novel, *Wild Pilgrimage*: ". . . when the crush of too many people in too small a space is finally more than one can take; when the noise and the smells of the city are at last too stifling to be borne. Then the urge to pick up and leave, to get away somehow,is irresistible."[30] Drooker's worker, however, is unable to leave the city, except in his own fantasy. He awakes from his fantasy not in a more compassionate and primitive society but in the same abrasive and hostile reality he sought to escape. Although Drooker does not change the color of his panels to indicate the jump from reality to fantasy, the possibility of the hero's escape from reality is plausible and allows for a greater impact and surprise ending. As the hero leaves dejectedly from the subway, the skeleton of a fish is high-



Wood Engraving (5 3/8 x 3 1/2 in.) by Lynd Ward from *Song Without Words* published by Random House, New York, 1936. Copyright ©1976, by Lynd Ward. Reprinted by permission.

lighted suggesting the remnants of our primitive past is no longer available in our culture except as an idle daydream.

In the final story, "Flood," Drooker explores our history and culture through the eyes of an artist. During a torrential downpour, the artist, who is offered an umbrella by a sage-looking man, returns to his room where he is greeted by his black cat. Drooker uses the "inner and outer" world device of Ward in this story using blue instead of off-red. The artist begins to work with pen and ink in creating a story about a lone Eskimo who is trapped on the ice. The theme of primitivism in the previous story is repeated. Drooker, again, uses his skeleton or x-ray motif to express our most natural allegiance with all living things. The motif also exhibits our culture's intent upon disregarding death as part of our life cycle and the return to a more primitive and perhaps more fulfilling lifestyle.

The deluge continues and has now begun to fill the artist's studio. We enter another vignette of a man hanging on the end of his umbrella. The wind seizes his umbrella. In a series of striking two page spreads, the man sails over the city to a dream-like amusement park. He is drawn to a side show where a muscleman, covered with tattoos, displays the brutal history of America's darker side including the genocide of the Native American and the inhuman slave trade. Each picture is garnished with the icons of Fortune 500 companies and symbols of racism strung together with barbed wire and rope. This device of a story within a story is quite effective and the strong images Drooker uses, like the best political cartoons, generate a heart-felt reaction.

The man, slumped over with the revelation of our culture's atrocities, roams through a maze of sterile modern buildings. He reaches a rally where a crowd is incited by a woman to rebel against the forces in power.[31] The crowd, bearing banners of musical notes, rises against armed guards whose uniforms bear the insignia of a dollar sign. A bitter battle ensues in which the rebels fight with musical instruments and sling shots against ensuing armored tanks as the flood water rises and drowns both rebels and armed guards. We return to the artist whose studio is filling with water and whose reality seems to change into the color of his own pictorial fantasy. The action is now colored blue as the artist and his cat float inside the umbrella the sage gave him

Scratchboard Drawing (3 1/4 x 6 in.) by Eric Drooker from *Flood! A Novel in Pictures* published by Four Walls Eight Windows, New York, 1992. Copyright ©1992 Eric Drooker. Reprinted by permission of Four Walls Eight Windows.

earlier in the novel. As the force of the rain streaks across the panels, the umbrella overturns and the artist drowns. The ending to this novel in pictures has similarities to Herman Melville's *Moby Dick*, where Ishmael floats on Queequeg's coffin before he is taken aboard the ship named Rachel. The artist's cat, who now carries the heart icon and floats on the artist's body, is safely taken aboard an approaching ark by the sage, who originally gave the umbrella to the artist and now appears to be a Noah-like figure. However, unlike Ishmael who floats for an entire day and night with "unharming sharks, they glided by as if with padlocks on their mouths,"[32] the body of the artist is eaten by sharks as the ark slips between the last remaining vestiges of our civilization.

The icon of the heart and all that it represents—love, charity or perhaps, the most vital part of our own humanity—survives despite the eminent end of our culture by natural causes. Not only has Drooker brought back the richness of the tradition of novels in pictures, he brings what Ward originally sought to express with his woodcut novels.

> My search, then, is for something beyond affirmation—for an image or a combination of recognizable shapes and forms that on one level will say something very specific but that at the same time, on a different level, will achieve a sharing of feeling and understanding that cannot be explained in words or communicated in any but visual terms.[33]

In contrast, David Bland, in his hallmark retrospective work on book illustration, wrote the following about woodcut novels:

> As an experiment it is interesting but it cannot be called a successful art-form because no picture can survive if it is made to carry too much meaning. Moreover the woodcut is not exactly a subtle medium and in order to convey meaning[,] gestures and expressions have to be greatly exaggerated, often with a faintly ridiculous air.[34]

Bland's reactionary attitude, however justified by convention, was happily disregarded by Masereel and Ward. What resulted was a tradition that has supported the rich picture book trade industry as well as the imaginative and fertile comic

arts. With humanistic themes and images powerful enough to support the ideals of artists like Eric Drooker, picture stories remain the best ambassador for our world's humanity—a medium allowing access regardless of age or level of literacy in any country of the world. ●

NOTES

1. A portion of this essay, titled *Worlds Without Balloons* was presented for the "Comic Art and Comics" section of the Popular Culture Association in Chicago on 8 April 1994.

2. Lee Kingman, "High Art of Illustration," *Hornbook* 50 (October 1974), 98.

3. William M. Ivans, Jr., *How Prints Look* (Boston: Beacon, 1943), 146.

4. As used in this paper, the term "woodcut" includes *woodcut* and *wood engraving*. A woodcut uses a block cut longitudinally with the grain of the wood running parallel to the surface. Wood engraving uses a block cut across the grain of a hardwood like boxwood. Lynd Ward's "woodcut novels" are, in fact, "wood engraving novels."

5. David Bland, *History of Book Illustration* (Berkeley: University of California Press, 1969), 395.

6. Scott McCloud, *Understanding Comics* (Northampton, MA: Tundra Books, 1993), 18.

7. An extensive bibliography about Frans Masereel by Pierre Vorms and Hanns-Conon von der Gabelenz is included in the comprehensive work of Roger Avermaete, *Frans Masereel*. Bibliography and catalogue by Pierre Vorms and Hanns-Conon von der Gabelenz (London: Thames and Hudson, 1977).

8. On close examination, the heros in Masereel's *Passionate Journey*, Ward's *Wild Pilgrimage*, and Drooker's "Flood" in *Flood!: A Novel in Pictures* have striking similarities to portraits of the respective artists. Although the actual events may be imaginary, this autobiographical device displays the active political role the artists see themselves playing in the culture.

9. McCloud, *Understanding Comics*, 18.

10. Windsor Art Gallery, *Tribute: Frans Masereel* (Windsor, Ontario: Art Gallery of Windsor, 1981), 23.

11. Frans Masereel, *Passionate Journey (Mein Stundenbuch): A Novel Told in 165 Woodcuts*. English translation of Thomas Mann's Introduction copyright by Joseph M. Bernstein, 1987 (New York: Penguin, 1988), [10]. The preface by Thomas Mann is an enlightened discussion on Masereel and woodcut novels. Mann also refers to the role that film played in the development of Masereel's "novel in pictures." He comments that "...recently a film magazine published abroad asked me if I thought that something artistically creative could come out of the cinema. I answered: `Indeed I do!' Then I was asked which movie, of all I had seen, had stirred me most. I replied: Masereel's *Passionate Journey*. That may seem an evasive answer, since it is not a case of art conquering the cinema but of cinema influencing art....[Masereel] calls his books *romans en images* —novels in pictures. Is that not an accurate description of motion pictures?" Mann's assertion was later echoed by Will Eisner who stated that "comics are movies on paper." Eisner's influence on many film directors is noted in M. Thomas Inge, *Comics as Culture* (Jackson, MS: University Press of Mississippi, 1990), xix-xx.

12. Avermaete, *Frans Masereel*, 26.

13. Avermaete, *Frans Masereel*, 76.

14. Avermaete, *Frans Masereel*, 84.

15. Bland, *History of Book Illustration*, 411.

16. Lynd Ward, *Storyteller Without Words* (New York: Abrams, 1974) 21.

17. Mary McNeer, "Lynd Ward," *Bibliognost* 2.2 (May 1976): 17-19.

18. Ward, *Storyteller*, 21.

19. Ward, *Storyteller*, 178.

20. Ward, *Storyteller*, 23.

21. Ward, *Storyteller*, 126.

22. Henry Hart describes one of the wood engravings in *Song Without Words* (Fig. 5). "Woman, nude and with her back to the viewer, raises her arms in defiance of her enemy, death, symbolized by the face of an enormous skull. In the dark, eyeless hollows, two highlights seem to be irises, but in fact are two miniature faces, one of which is that of a high-hatted plutocrat, and the other, that of his uniformed minion. The teeth of this skull seem at first glance to be gravestones, but on closer inspection, prove to be miniature skyscrapers." Henry Hart, "Images vs Word." *Bibliognost* 2.2 (May 1976): 27-31. A comparison of the verbal and pictorial description shows the dramatic impact of a picture over words.

23. Will Eisner, *Comics and Sequential Art* (Tamarac, FL: Poorhouse Press, 1985), 24.

24. Giacomo Patri, *White Collar: A Novel in Linocuts* (Millrae, CA: Celestial Arts, 1975), [vii].

25. Besides the woodcut novels, there were many "novels in pictures" using other mediums such as lithographs or pen and ink. Art Spiegelman notes a "brilliant book-length parady of the form" [novel in pictures] titled *He Done Her Wrong: The Great American Novel, and Not a Word in It—No Music Too*, published in 1930 by the cartoonist Milt Gross. Art Spiegelman, "Gloomy Toons." *New York Times Book Review* (27 December 1992): 9.

26. Inside a copy of Arthur Wragg, *Thy Kingdom Come: A Prayer in Black & White for Ourselves and the World Today* (London: Selwyn & Blout, 1939) was an original letter from the noted book illustrator, Frank Brangwyn. His reaction to the social idealism of Wragg can be extended, in general, to most woodcut novels. "It [the book] is most stirring and mordant. I hope it may do good but my [experience?] is that to be moved by such vital illustrations of the shortcomings of man one has to have the moral sense of right and wrong, which seems to be more or less dead in our time...do not let the misery of the world hold you down for there is a lot of good. It is only that the teaching has been wrong. Let us hope for the best."

27. Eric Drooker, *Flood! A Novel in Pictures* (New York: Four Walls Eight Windows, 1992).

28. Meritt Cutler, *How to Cut Drawings on Scratchboard* (New York: Watson-Guptil, 1960), 11.

29. McCloud, *Understanding Comics*, 46.

30. Ward, *Storyteller*, 125.

31. The woman, similar to many Romantic paintings of women such as Delacroix's *Liberty Guiding the People* may represent the personification of liberty.

32. Herman Melville, *Moby-Dick; or, The Whale* (New York: Dodd, Mead, 1922), 527.

33. Ward, *Storyteller*, 309.

34. Bland, *History of Book Illustration*, 395.

The "Monumental" Lincoln as an American Cartoon Convention

BY ROGER A. FISCHER

A generation of Americans will carry the image to their graves: Bill Mauldin's Lincoln Memorial likeness, head in hands, mourning the assassination of John Fitzgerald Kennedy. Mauldin had finished his daily cartoon that gray November day when he was told of the shooting in Dallas. Returning to his drawing board at the *Chicago Sun-Times*, he pondered how to render his comment on such a "monumental" tragedy, and from the word "monumental" he derived his inspiration. Racing a looming deadline, he finished it in two hours. In stark simplicity Mauldin's masterpiece captured precisely the national mood of wrenching grief seasoned with a pinch of shame. According to a *Sun-Times* promotional blurb, more than 150,000 copies were requested in the eight months following the assassination.[1] Another key to the greatness of this cartoon was the appropriateness of its analogy. Both Lincoln and Kennedy had served as uncommonly strong presidents much maligned in turbulent times, in part for their commitments to human rights for black Americans, and both had been gunned down in their political primes by mentally unstable ideologues, JFK just three days after the centennial of the Gettysburg Address.

To judge from an anthology of 1963 assassination cartoons, in which Mauldin's effort was not included, several other American editorial cartoonists utilized the Lincoln/Kennedy parallel, including such worthies as Don Wright and Jim Berryman. Especially successful was the tribute by *Dayton Journal-Herald* artist (and noted Lincoln enthusiast) Lloyd Ostendorf exploiting the theme of JFK's

Bill Mauldin, untitled cartoon, *Chicago Sun-Times*, 22 November 1963; reprinted in *I've Decided I Want My Seat Back* (New York: Harper & Row, 1965), 74. Reprinted with permission.

Pulitzer volume *Profiles in Courage*. In the anthology Lincoln was represented in profile, bust, and full-figure, as well as the agent of apotheosis in the clouds; but only once is he shown in "monumental" form, in clouds above the Kennedy casket, as drawn by John Milt Morris for Associated Press.[2] If the cartoons by Morris and Mauldin were uncommon at the time, they did reflect faithfully a tradition of more than a century of cartooning Lincoln more often as a monument, an inanimate representation of the American nation and an icon of American political ideals, than as a man. The inspiration for this flowed neither from Lincoln the prairie railsplitter nor from the savior of the Union martyred on the altar of sectional discord and racial strife, but instead from the august white marble figure by Daniel Chester French that graces Henry Bacon's shrine at the foot of the Mall in Washington. For two generations before its 1922 dedication and three since, American editorial cartoonists have tended to favor drawing Lincoln not as flesh-and-blood caricature, but as a bronze or marble representational sculpture.

It was not always so. The living Lincoln, during the course of his 1860 candidacy and a troubled presidency, served as a very human foil in many cartoons, ranging from whimsical Currier & Ives lithographs to the caustic satire of John Tenniel and his *Punch* compatriots and the venomous characterizations of Baltimore Confederate artist Adalbert Volck. As mean-spirited and scabrous as many of these creations seem in retrospect, they did suggest in the lean, craggy beanpole with a wicked wit a ripe figure for creative caricature. One student of American national symbolism has suggested that Lincoln served cartoon artists here and in London as a prototype for Uncle Sam.[3] But then, on the morning of 15 April 1865, he passed on to the ages and as David Donald has noted, grieving countrymen "suddenly discovered that the President had been the greatest man in the world."[4] To portray a Lincoln of foibles and flaws became for American cartoonists not just what we would term today "politically incorrect," but out and out sacrilege. I am aware of no posthumous Lincoln cartoon that mocks or disparages him and, until recently, few even subjected him to the gentlest of humor. Since political cartooning is an inherently negative medium thriving upon barbed satire, this universal reverence accorded the martyred Lincoln has rendered him of rather limited use to cartoonists.

An inventory of the cartoons in *Puck* and *Judge* yields no more than two dozen Lincoln cartoons from 1877 through 1900, barely one per year. Nast, despite Lincoln's immense potential as the ultimate

James A. Wales, "A Dead Hero and a Live Jackass," *Puck*, 22 June 1881, 267.

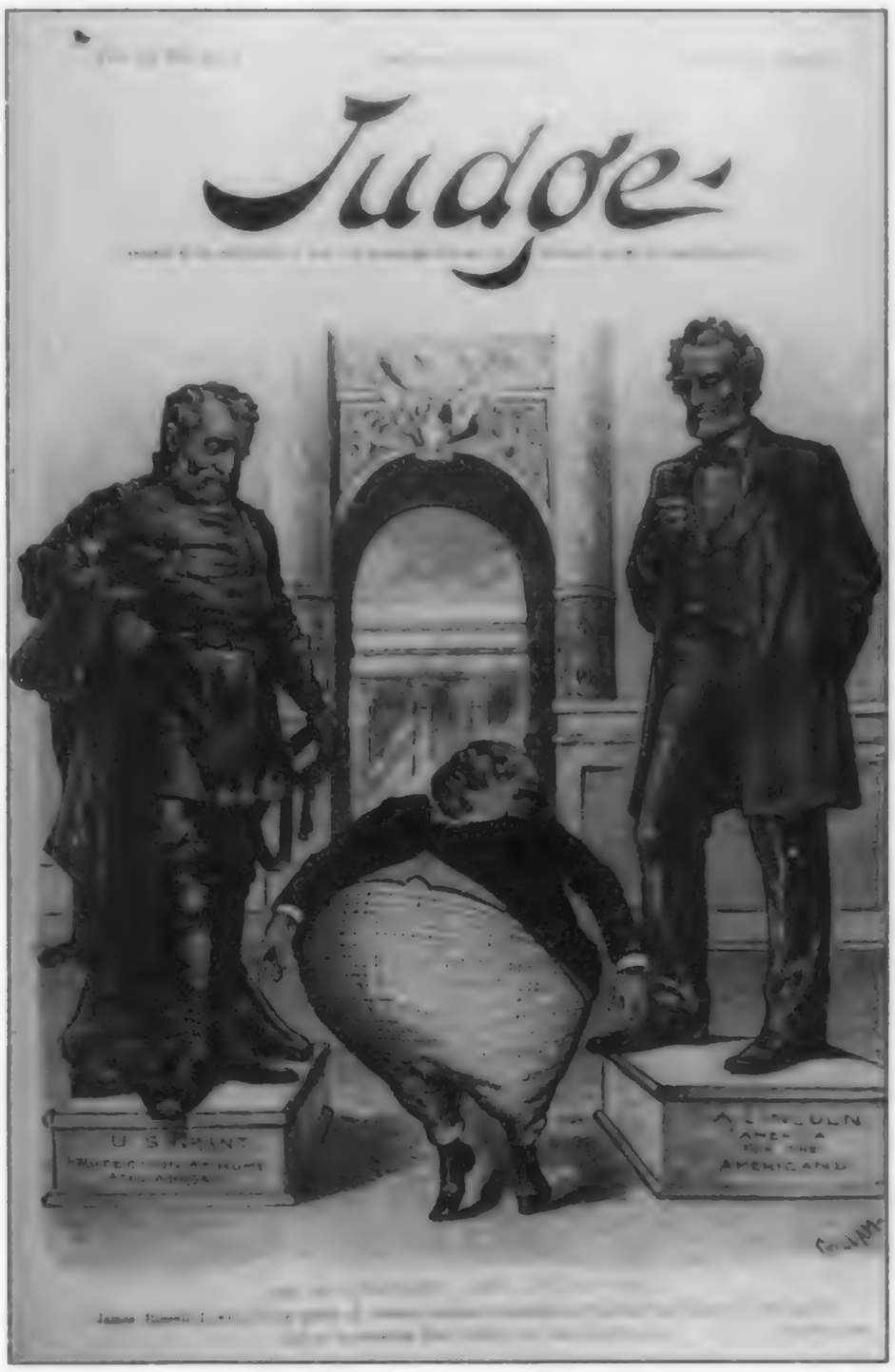
Union icon and his own penchant for scourging the Democracy and the South with the graphic art of the "bloody shirt," rarely drew him at all during his heyday at *Harper's Weekly*. An exception, and a somewhat "nasty" one at that, was "Wilkes Booth the Second," featuring Democratic vice-presidential nominee Frank Blair and *New York Democrat* editor "Brick" Pomeroy sneaking up with swords to assassinate Ulysses Grant, as beneath a portrait of Lincoln he pondered a scroll reading "With malice toward none and charity for all . . . Let us have peace."[5] Only in the sunset years of Nast's career, during the 1892 and 1896 campaigns, did he utilize Lincoln along with Grant as stereotypical cartoon conventions to measure (and find wanting) the stature of Democratic nominees Grover Cleveland and William Jennings Bryan.

In his 1947 essay "The Folklore Lincoln," David Donald described Lincoln's posthumous evolution

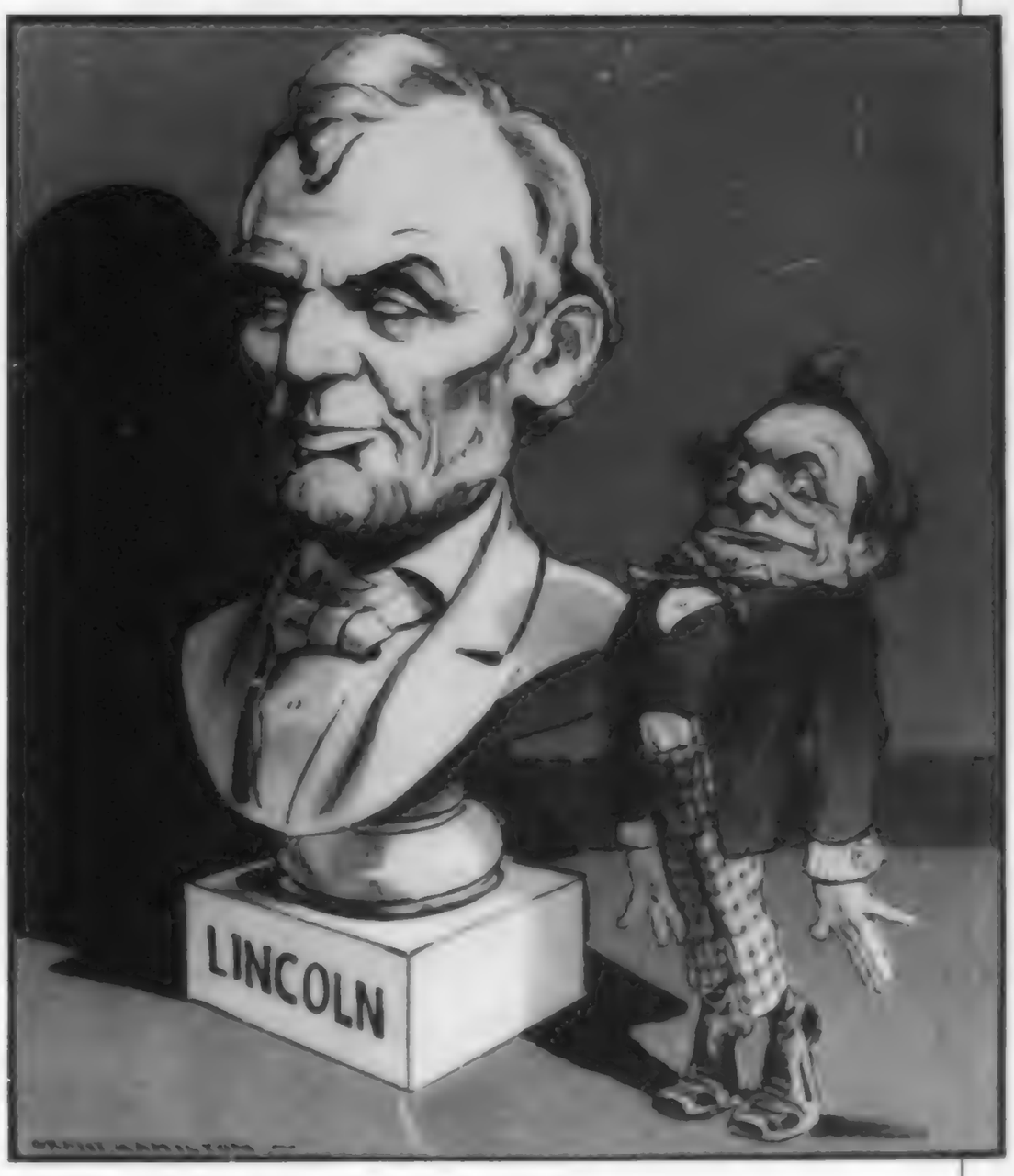
into an American folk icon in terms of a lengthy struggle over essential definition, as grateful freedmen sought to define him as a New World Moses; New England clergymen, as a blend of Washington and Jesus ("somewhat like a Gilbert Stuart painting with a halo dubbed in by later, less skillful hands"); and westerners as a Bunyanesque but lazy practical joker, "teller of tall and lusty tales."[6] Gilded Age cartoons attest instead to an apotheosis more sudden and less complicated, an almost instantaneous transformation into a national civic deity as suggested by Mark Neely, Gabor Boritt and Harold Holzer in *The Lincoln Image* and in greater detail recently by Merrill Peterson in *Lincoln in American Memory*.[7]

It should be remembered that in its infancy political cartooning was primarily a New York phenomenon, owing more to the urban centers of the Atlantic seaboard and Europe than to American regional folklore. Thus the martyr slain on Good Friday for the sins of sectionalism was never a theme in Lincoln cartooning and not till the later emergence of such native midwestern editorial artists as John T. McCutcheon and Jay N. "Ding" Darling would Lincoln be drawn, and uncommonly at that, as a frontier folk figure. More indicative of the thematic exploitation of Lincoln as a cartoon convention is Peterson's thesis that his place in our national memory has hinged on five salient facets: "Lincoln as Savior of the Union, Great Emancipator, Man of the People, the First American, and the Self-Made Man. Nationality, Humanity, Democracy, Americanism, and the individual opportunity which is its essence; these are the building blocks of the Lincoln image."[8]

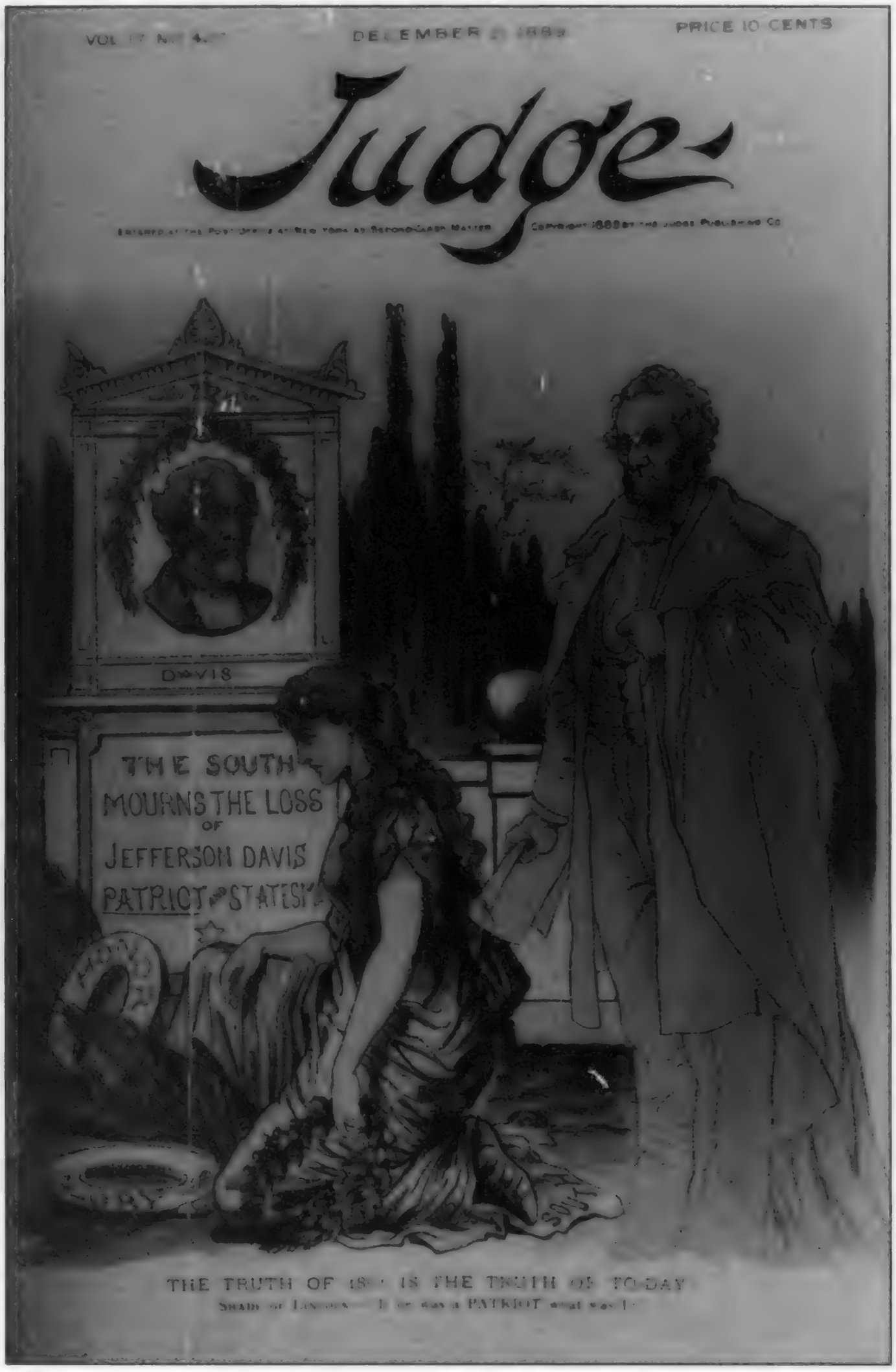
A revealing parallel to the genesis of Lincoln as a folk icon of the American nation and generations of cartoonists was the earlier apotheosis of George Washington. In his essay "The Flawless American," Lawrence J. Friedman analyzed perceptively the invention of Washington by eulogists as the ulti-



Bernhard Gillam, "An Aggravated Case of Big-Head," *Judge*, 28 January 1888, 1.



Grant Hamilton, "Bryan is Entitled to Another `Think,'" *Judge*, 22 September 1900, 1.



Bernhard Gillam, "The Truth of 1861 is the Truth of To-day," *Judge*, 21 December 1889, 169.

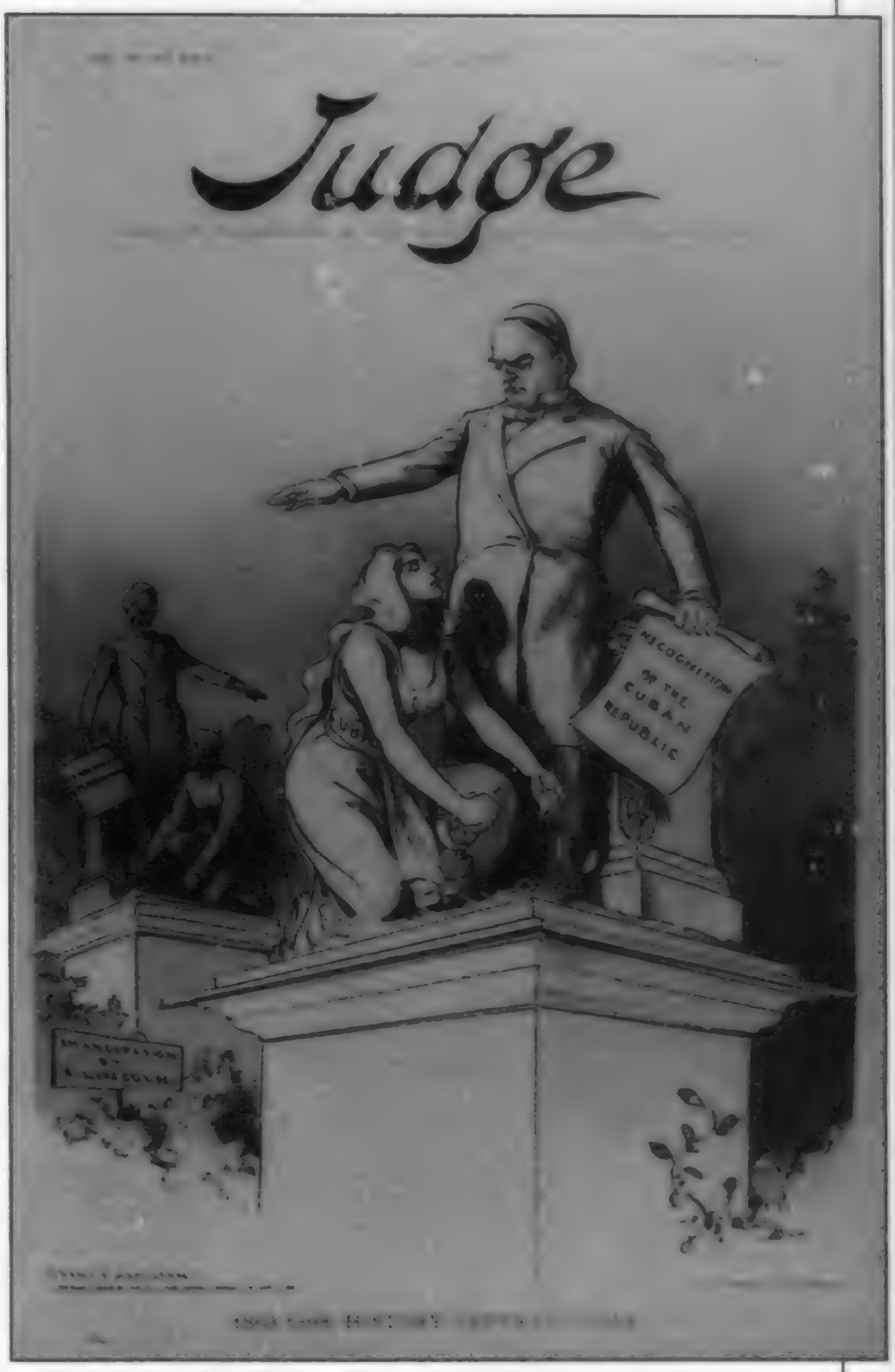
mate American deity, lauded by historian John Kingston in 1813 as "the statesman's polar star; the hero's destiny; the boast of age; the companion of maturity; and the the goal of youth."[9] The pillar of probity, compassionate conqueror, exemplar of republican virtue and common sense, and even in death an immortal mortal, the mythic Washington became to Americans a measure of human perfectibility by which future generations of our would-be statesmen were to be judged. In 1822 the *Richmond Enquirer* exulted, "His character is the scale by which the people will graduate the measures and conduct of his successors."[10] In explaining away or simply ignoring Washington's human failings, his eulogists rendered him, as Donald has noted, "so dignified and remote that it was hard to think of him as a man, much less as a boy; he was a portrait by Peale or a Houdon bust."[11] Cartoon portrayals of Lincoln during the generation after his death followed suit almost identically, by casting him as less man than monument, the ultimate yardstick or scale by which a later generation of public men could be measured.

The first victim of such cartoon appraisal was his Confederate counterpart Jefferson Davis, whose 1881 autobiography inspired the acid James A. Wales *Puck* front cover cartoon "A Dead Hero and a Live Jackass," contrasting a monumental "Malice Toward None" Lincoln with Davis (clad in a bonnet, shawl and hoopskirt to recall his humiliating escape from Fortress Monroe), hawking his *History of Treason* outside a "Secession Cemetery."[12] When Davis died eight years later, a *Judge* front cover cartoon drawn by Bernhard Gillam featured Miss South mourning the rebel chieftain as a "patriot and statesman" as the shade of Lincoln mused, "If he was a PATRIOT, what was I?"[13] Although such cartoons demonstrate the potential

utility of Lincoln for disparaging the South and the Democracy, such was not the case in the ferocious 1884 Cleveland-Blaine contest, although the Blaine forces resorted in speeches and print to strident appeals to wartime passions. The single Lincoln bloody shirt cartoon that year in either *Puck* or *Judge* was an anti-Republican *Puck* centerfold by Gillam savaging Blaine's running mate John Logan for his antebellum zeal for hunting down fugitive slaves.[14] *Judge* exploited Lincoln only once that year as well, among a quartet of tattooed figures (with Washington, Blaine, and James A. Garfield) in a rather lame Grant Hamilton attempt to rebut the celebrated *Puck* series lampooning Blaine as the "tattooed man" of political sleaze and scandal.[15]

Why *Judge* artists neglected to exploit Lincoln as a bloody shirt icon until after the election defies logic, but Cleveland's selection of ex-Confederates for key administration positions and other purported outrages against the Lincoln legacy guaranteed him steady work as a cartoon convention beginning in 1885. Cleveland's pilgrimage to Gettysburg that May, reported by the *New York Sun* as an orgy of gluttony and beer guzzling, prompted the Daniel McCarthy Memorial Day cartoon "Two Presidents at Gettysburg," portraying Cleveland ordering up more beer as he feasts with secretary Daniel Lamont on "Solid South" beef against a backdrop of Lincoln delivering his immortal address.[16]

Even more outrageous as sectional demagogy was Gillam's 1887 Independence Day cartoon "Halt!," fueled by the return of some rebel battle flags as a conciliatory gesture. Protesting the surrender of flags from Antietam, Gettysburg, Vicksburg, and Appomattox to Lucius Lamar and a scruffy Solid South representation, Lincoln's spectre ("Spirit of the War for the Union") declares, "Had you *fought* for those flags, you would not be so quick to give them away!" This reminder of Cleveland's purchase of a substitute to avoid donning Union blue is met with a protest, "They're rubbish anyhow." Other "rubbish" in the room includes Redcoat flags and muskets, a Mexican cannon, a whip for slaves, the bonnet, shawl, and hoopshirt of Jefferson Davis, and—*pièce de résistance*—the pistol of John Wilkes Booth.[17] Both vicious and patently dishonest, the cartoon illustrates an irony in Lincoln cartooning, then and since, the exploitation of "Honest Abe" as a device for wholesale deception. This was Lincoln, after all, author of "malice toward none, charity for all," a man who on the evening of Lee's surrender had graciously requested the Marine Band to play "Dixie."



Grant Hamilton, "1863-1898, History Repeats Itself," *Judge*, 2 April 1898, 211.

Other *Judge* cartoons deploying Lincoln as a weapon against the Democracy include an 1890 Hamilton Memorial Day centerfold and the 11 October 1890 F. Victor Gillam centerfold "The Same Old Sneaking Deserter."[18] When in 1890 a measure to provide federal protection to African American voters in the South fell victim to Democratic Senate opposition, Victor Gillam adorned a centerfold of Miss Columbia facing down a motley array of Democratic wardheelers and Dixie bigots with a Lincoln portrait inscribed "My work was not in vain."[19] Just months earlier, a *Judge* editorial by publisher William J. Arkell had mocked black political participation as "the gift of a jewel to a barbarian unaware of the difference between a

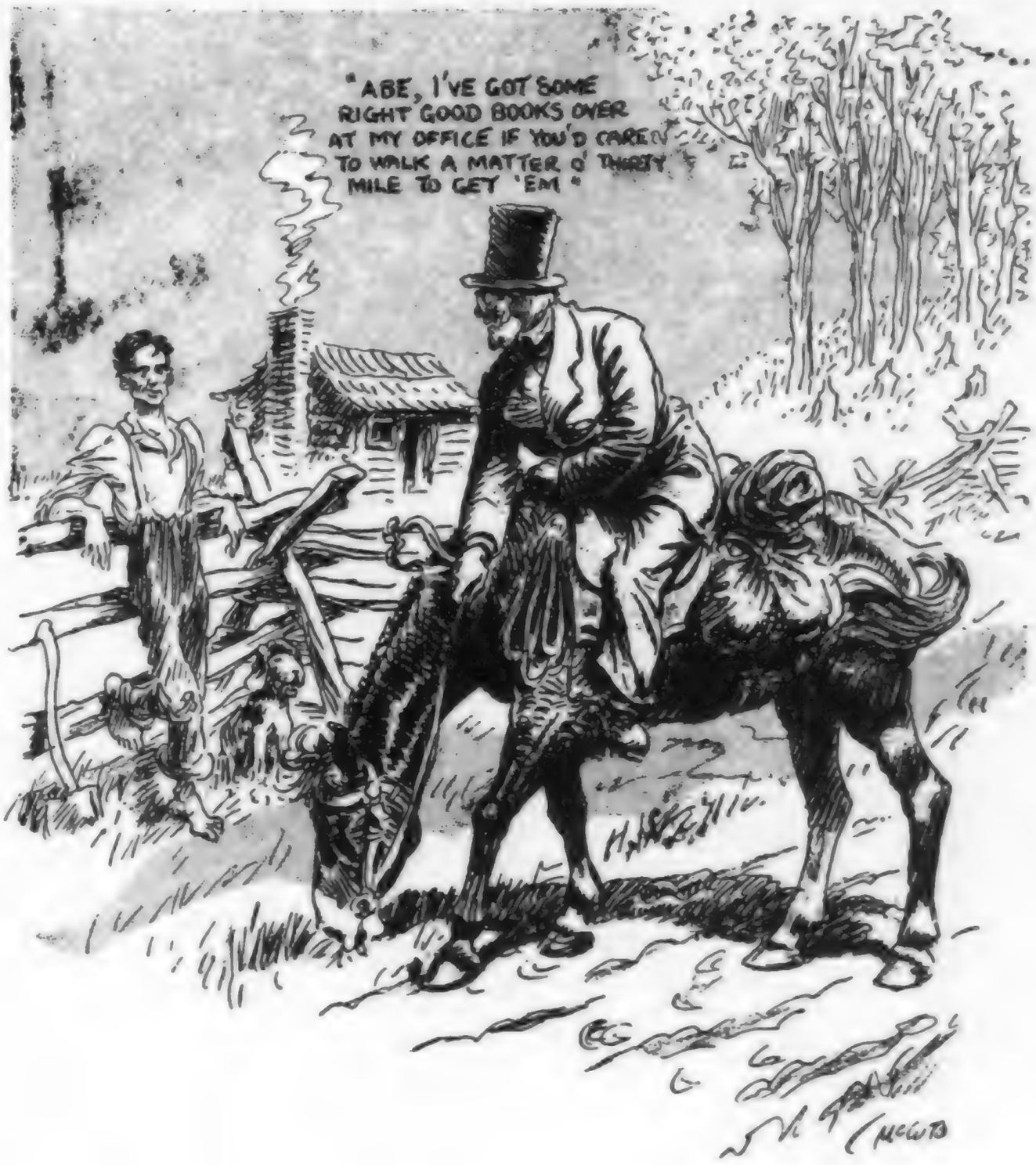
bead and a diamond" and had urged instead strict literacy tests to weed out most black and immigrant voters.[20] As late as 1896, Lincoln was used as a bloody shirt device against William Jennings Bryan in *Puck* and *Judge* alike. Victor Gillam's September *Judge* centerfold "Forbear!" portrayed Lincoln's ghost demanding of Bryan, "Halt! How dare you try to revive a war of sections?," while Louis Dalrymple's October *Puck* centerfold "History Repeats Itself" featured a vignette of Jefferson Davis defying Lincoln and the Union at Fort Sumter as a parallel to Bryan and his scruffy Dixie and radical minions denouncing federal interference in local affairs.[21]

Lincoln's image as the Great Emancipator was occasionally used more benignly by turn of the century cartoonists. A bookmark bearing his bust adorned Grant Hamilton's *Judge* centerfold "Two Pages in History," a tribute to the 1885 New Orleans Exposition which contrasted slaves toiling in a cotton field under the whip with freedmen casting votes in Ohio.[22] A Joseph Keppler, Jr. *Puck* centerfold, "The New South—The Triumph of Free Labor," a salute to the 1895 Atlanta Exposition, featured whites and blacks paying respects to a statue of Lincoln.[23] Hamilton's "1863-1898, History Repeats Itself," a *Judge* tribute to Cuban liberation, paired a marble monument of William McKinley

Daniel R. Fitzpatrick, "At the Grass-Roots Convention,"
St. Louis Post-Dispatch, 11 June 1935;
reprinted in *As I Saw It*, 5. Reprinted with permission.

John T. McCutcheon, "When Lincoln Made His Choice Between Mediocrity and Immortality," *John McCutcheon's Book* (Chicago: Caxton Club, 1948), 267.

WHEN LINCOLN MADE HIS CHOICE BETWEEN MEDIOCRITY AND IMMORTALITY



freeing Miss Cuba with similar background statuary of Lincoln with his Proclamation freeing a Negro slave.[24] Hamilton's January 1899 accolade to McKinley for extending federal care to Confederate parts of Civil War cemeteries, "Great Men Make Great Nations," linked McKinley ("Fraternity--Care for Confederate Dead") and Grant ("Let Us Have Peace") with Lincoln ("Liberty—Emancipation").[24] As did the Mauldin assassination cartoon, these efforts utilized Lincoln as a symbolic expression of the fundamental ideals of the American experiment, above party or faction.

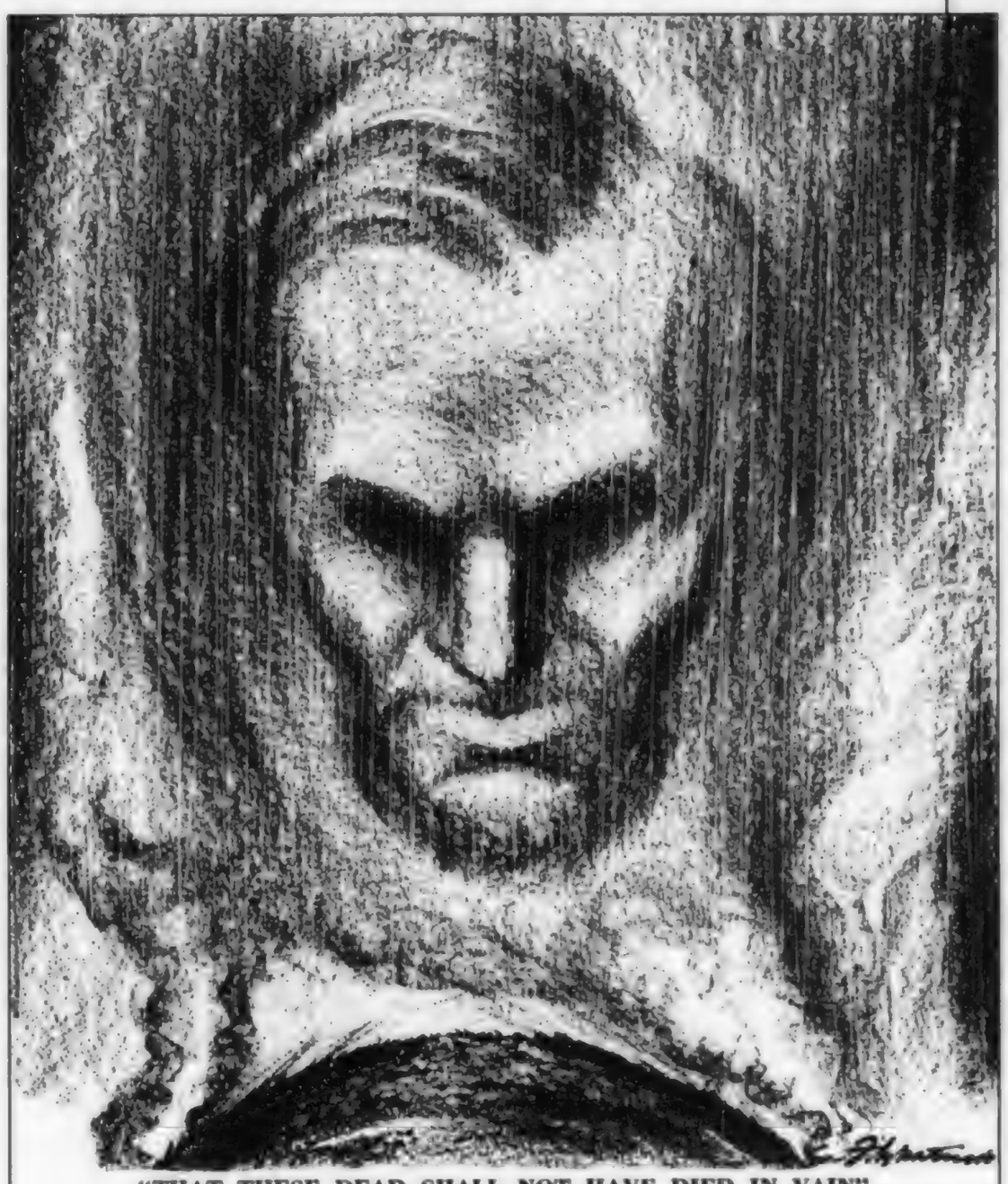
The vast majority of Lincoln cartoons then and since, however, have been both partisan and pejorative. Yet even at a time when memories of the war and concomitant party battles were yet undimmed, the cartoon Lincoln was never exclusively a device used by Republicans to denigrate Democrats, thus reinforcing the notion of Lincoln as icon and yardstick.

In his 1951 essay "Getting Right With Lincoln," David Donald noted that the tug-of-war over the martyr's shroud began almost at once and, despite the manifest advantages enjoyed by the GOP in laying claim to the Lincoln legacy, rarely did it do so by default.[26] Four *Puck* centerfolds published between 1885 and 1891 co-opted the image of Lincoln to bash his party heirs. Bernhard Gillam's 1885 "A Great Past and a Pitiful Present" utilized a background monument to David Farragut, Grant accepting Lee's sword, and Lincoln freeing the slaves to counterpoint the current GOP slough of scandal and fraud, while Uncle Sam protested in subtext below, "It's no use lifting me up to look at your Monumental Record, gentlemen; what can you give me to stand on *Now*?"[27] Joseph Keppler's 1887 "The Lesson of the Past" summoned the ghost of Lincoln to comfort a beleaguered Cleveland, "They call me martyr, chief among the dead, and speak my name with reverence. In my life no curse too vile, no word of spite too wild they found to cast upon me."[28] Keppler's 1887 "The Ideals of 1863 and the Idol of 1887—The Decadence of a Great Party" utilized marble statues of Lincoln and Charles Sumner in the background as reminders of a noble tradition debased by a current GOP party idol representing the politics of the bloody shirt, pension fraud, and patronage spoils.[29] In "The Old Leaders and the New" four years later, Keppler exploited this same formula to debase Republican chieftains George Frisbee Hoar, "Czar" Reed, Matt

Quay and Benjamin Harrison as unworthy of party patriarchs Sumner, William Seward, Salmon Chase, and Lincoln.[30]

Like their pro-Republican *Judge* counterparts, these *Puck* centerfolds suggest the evolution of a pat formula for Lincoln cartooning, the gross unworthiness of one or more contemporary politicos in comparison to the legacy of Lincoln (more often than not accentuated by casting Lincoln as a larger-than-life marble or bronze monument). In some instances, the specific issues or character traits informing the invidious comparisons might make sense—Union, civil rights, integrity—in others they were strained or downright silly. It mattered little. If no analogy came to mind, the cartoonist could simply portray his target as woefully deficient in stature, a midget in the shadow of the giant. Thus, after poet-reformer James Russell Lowell saluted Cleveland as "the best representation of the highest type of Americanism that we have seen since Lincoln," *Judge* ran the Bernhard Gillam cartoon "An Aggravated Case of Big-Head" portraying the president as a puffed-up, froglike gnome dwarfed by bronze statues of Lincoln and Grant.[31] Later that year a Hamilton election-eve *Judge* front-cover cartoon presented an even tinier Cleveland casting by candlelight a huge shadow over a bust of Grant, a statue of Jefferson, and portraits of Washington, Franklin, John Quincy Adams, and Lincoln.[32] Victor Gillam's October 1896 *Judge* centerfold "The Sliding Scale" portrayed a linear regression in size from Washington and Lincoln through Cleveland and Bryan.[33] Hamilton's September 1900 *Judge* cartoon "Bryan is Entitled to Another 'Think'," prompted by Bryan's affinity for quoting Lincoln, provides a textbook example of the formula, with wee Bryan preening on tiptoes alongside a massive marble bust of Lincoln.[34]

Despite his many demonstrated uses, Lincoln's popularity as a cartoon convention did not soar appreciably after the decline of the humor weeklies and the advent of daily newspaper editorial cartoons. Transitions in technology, artistic styles, individual autonomy, and daily deadline pressures did help, however, to bring about greater flexibility in Lincoln's graphic exploitation by twentieth century cartoonists. Pioneer editorial cartoonists effectuated a partial liberation of Lincoln from his monumental bronze and marble confines, even at a time when Americans were increasingly tending to associate him with the magnificent Daniel Chester French figure at the base of the Mall in Washington, dedicated in 1922 and destined to become, as Merrill Peterson has described it, "the nation's foremost sculptured icon."[35] In his lethal 1924



"THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN"
FEBRUARY 12, 1943

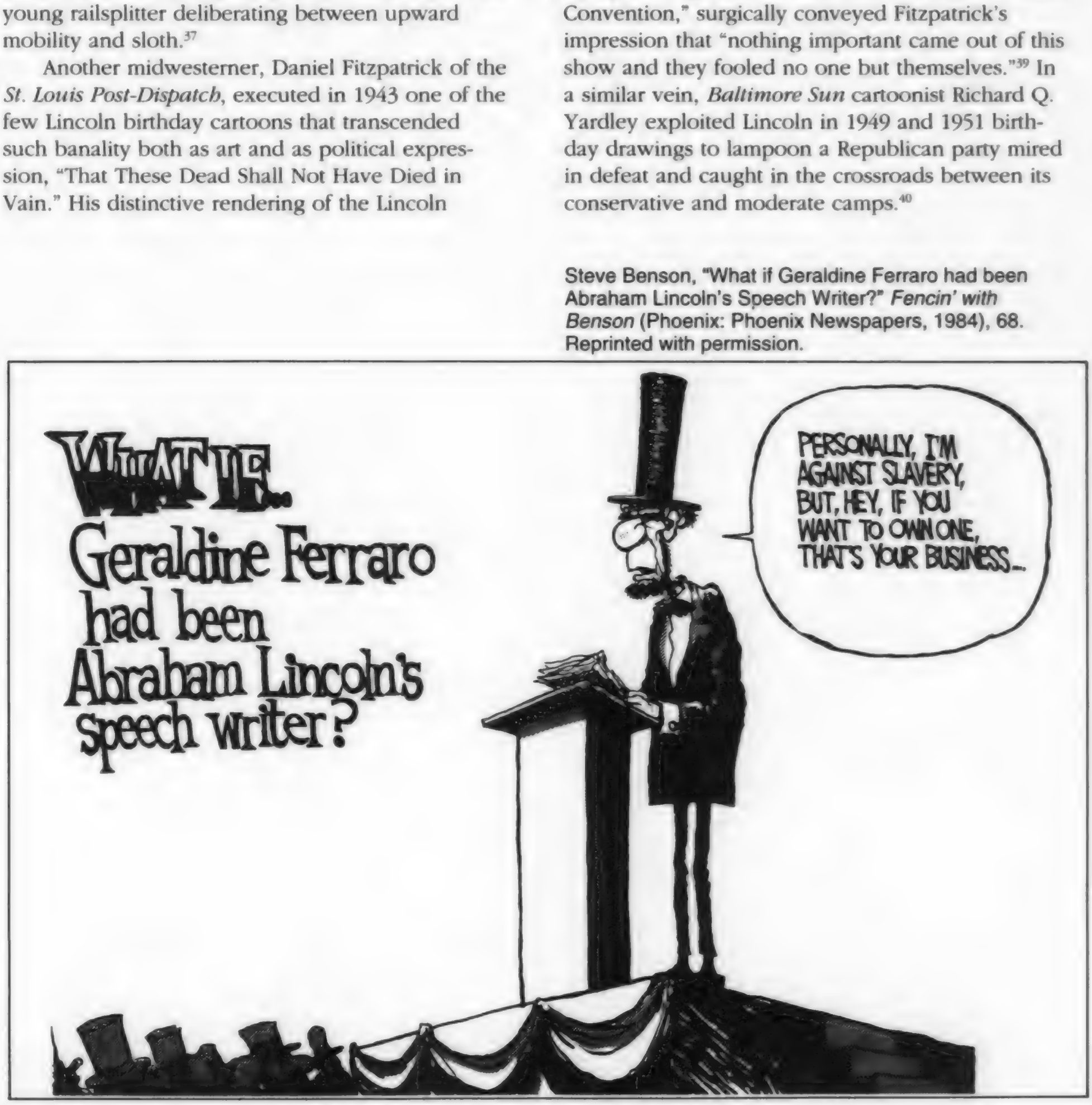
Daniel R. Fitzpatrick, "That These Dead Shall Not Have Died in Vain," *St. Louis Post-Dispatch*, 12 February 1943; reprinted in *As I Saw It* (New York: Simon and Schuster, 1953), 90. Reprinted with permission.

cartoon "The Republican Party Down to Date," Art Young utilized imagery identical to that of Hamilton on Lincoln and Bryan by portraying a miniscule Calvin Coolidge dwarfed by a massive marble bust of his party's progenitor.[36] Throughout the course of the twentieth century, daily editorial cartoonists spread their efforts rather evenly between the monumental motif (increasingly French's seated figure) and anthropomorphic forms when they exploited Lincoln as a convention.

The genesis in 1892 of a national holiday on 12 February to honor Lincoln's birthday gave rise to the phenomenon of the birthday cartoon. Predictably, most of these efforts were cartoons the world would (and should) little note nor long remember, disappointing as art and commentary alike—short on incisive irony and long on noble sentiment. Since these cartoons were inspired not by timely events but by the calendar, appropriate counter-

points rarely obliged. When Lincoln was trotted out as a yardstick, then, it was to deplore the likes of pettifogging politicos, immigrant extremism, and laziness. This annual rite was the forte of such native midwesterners as *Chicago Tribune* artist John T. McCutcheon and *Des Moines Register* mainstay Jay N. "Ding" Darling, exemplars of a folksy, somewhat benign style of cartooning. Representative of such birthday offerings were Darling's 1921 *Collier's* opus featuring Lincoln (an agnostic with three months of formal schooling) prescribing "the little red schoolhouse and the white church" as antidotes to radical agitation and McCutcheon's contemporary *Tribune* cartoon of the young railsplitter deliberating between upward mobility and sloth.[37]

Another midwesterner, Daniel Fitzpatrick of the *St. Louis Post-Dispatch*, executed in 1943 one of the few Lincoln birthday cartoons that transcended such banality both as art and as political expression, "That These Dead Shall Not Have Died in Vain." His distinctive rendering of the Lincoln visage in the smoke of a smoldering planet evokes not a simplistic yearning for peace in the midst of war, but rather a gritty resolve that this peace be worth preserving and worth its horrible cost, much like Mr. Lincoln's challenge to the nation at Gettysburg.[38] Unrivaled during his generation as a master of the medium, this fiery progressive was also capable of using Lincoln's image with wry drollery. In 1935 the Republican party, hitting rock bottom in public approval at the nadir of the Great Depression, staged a "grass-roots" conclave in Lincoln's Springfield to affirm its origins. Fitzpatrick's burlesque of bloated GOP plutocrats masquerading in Lincoln masks, "At the Grass-Roots Convention," surgically conveyed Fitzpatrick's impression that "nothing important came out of this show and they fooled no one but themselves."[39] In a similar vein, *Baltimore Sun* cartoonist Richard Q. Yardley exploited Lincoln in 1949 and 1951 birthday drawings to lampoon a Republican party mired in defeat and caught in the crossroads between its conservative and moderate camps.[40]


WHAT IF...
Geraldine Ferraro had been Abraham Lincoln's speech writer?
PERSONALLY, I'M AGAINST SLAVERY, BUT, HEY, IF YOU WANT TO OWN ONE, THAT'S YOUR BUSINESS...

Steve Benson, "What if Geraldine Ferraro had been Abraham Lincoln's Speech Writer?" *Fencin' with Benson* (Phoenix: Phoenix Newspapers, 1984), 68. Reprinted with permission.

Use of Lincoln in American political cartooning has remained somewhat selective, despite cogent parallels that seemed to beg for his presence. Although several cartoonists utilized him to render commentary on John Kennedy's assassination, apparently none did so in the wake of the 1968 slayings of his brother Bob or Martin Luther King, Jr., or the attempted handgun assassinations of Gerald Ford and Ronald Reagan, occasions ripe for "John Wilkes ----" analogies. Cartoon linkages of the Great Emancipator to black American struggles against Jim Crow were few, an exception being Richard Q. Yardley's 1964 *Baltimore Sun* drawing "His Soul Goes Marching On," portraying a smiling Lincoln seated with the new civil rights legislation in hand.[41] Two weeks later Yardley lampooned Senate Republican kingpin Everett Dirksen as "Abe Lincoln Dirksen in Illinois" for his capitulation to the Barry Goldwater insurgency.[42] The abrupt departure from the GOP's Lincolnian pedigree prompted *Louisville Courier-Journal* artist Hugh Haynie to reprise Tenniel's immortal 1890 Bismarck-Kaiser Wilhelm masterpiece, with a malevolent Goldwater supplanting Lincoln on the deck of "S. S. Grand Olde Party" and Herb Block to portray a Goldwaterite trampling with muddy boots a glassed Lincoln portrait under the wry caption "We Stand upon our Historic Principles—."[43]

Watergate inspired very few Lincoln cartoons, despite the compelling contrast provided by "Tricky Dick" Nixon and "Honest Abe." Ray Osrin did just that in a 1974 *Cleveland Plain Dealer* cartoon portraying the two men seated next to one another in the pantheon of history, with Lincoln inquiring, "They called me 'Honest Abe.' What do they call you?"[44] Vic Roschkov exploited Gerald Ford's self-deprecating "I am a Ford, not a Lincoln" in a *Windsor (Ontario) Star* cartoon of the two worthies, plus Nixon as "Edsel!"[45]

Perhaps Lincoln has been used so sparingly through the years because, with few exceptions, cartoons that did exploit him did so in such a reverent way. Cartoonists must draw to earn pay checks, but take pride in creative subtlety and find enjoyment in using symbols with which they can have fun. Unlike the actual Lincoln, a man of deadly one-liners and risque humor, the somber, monumental Lincoln can scarcely be considered a "fun" fellow. For more than a century cartoonists have used him to have fun with foils, but they have not had much fun with him. Many of these cartoonists had memorized by heart as school children the Gettysburg Address and the 1865 inaugural. Thus Lincoln's symbolic stature has tended to limit his use to those causes and events of proper magnitude. Mauldin's 1963 classic, for example, made perfect sense to grieve a martyred sitting president, but would have been silly to lament a Chicago alderman slain during a shakedown, just as Fitzpatrick's Lincoln in the smoke of a burning planet required World War II, not a Grenada or a Panama. Moreover, those qualities of character for which the mythic Lincoln has become a symbol—rigid integrity, compassion for the disadvantaged, lofty national idealism—provide contrasts lacking in subtlety. His use as an icon of integrity requires as a foil a Nixon, just as his use as an exemplar of Union needed a Jefferson Davis. Foils so inviting come along less frequently than cartoonists might wish. Finally, cartoonists seem to have been intimidated, and understandably so, by a pervasive sense of sadness evoked by the Lincoln mystique, causing what Charles Press has aptly described as the casting of a "certain blackish pall over the proceedings."[46] The wonder may not be that he has been cartooned so seldom, but that he has been cartooned at all.

Press describes the troubles cartoonists have encountered in attempting to exploit as dynamic symbols inanimate national monuments, for they "suggest solemn dignity and gravity, but they are always at rest and this limits somewhat the range of emotions they can express."[47] A useful parallel to the monumental Lincoln might be the Statue of Liberty. As I noted in a similar essay on Liberty as a cartoon convention, the statue served our cartoonists superbly during a generation when it was popularly regarded as a French engineering oddity or a New York tourism boondoggle, then it evolved into a sacred national symbol drawn primarily for purposes of eagle-screaming patriotism.[48] Only recently, as a new generation of cartoonists has downplayed high moral dudgeon for zany iconoclasm, has Liberty cartooning recaptured an element of irreverent wit, epitomized by Paul Conrad's 1976 portrayal of the statue as a voluptuous nude in a prurient Jimmy Carter fantasy.[49]

If a cartoon of Lincoln sitting jaybird-naked in his memorial seems a trifle far-fetched, a fine 1990 cartoon by Steve Benson suggests that it need not be an impossibility. His portrayal of a stricken monumental Lincoln stripped down to polka-dot briefs over the legend "Four Score and Several Hundred Billion Dollars Ago" underscored at once a decade of American fiscal irresponsibility as well as a crisis in banking.[50] It epitomizes two recent trends in political cartooning, a movement even further away from the art of moral indignation to that of irreverent humor and an increasing use of flexibility in the use of national symbols for wry

Draper Hill, unpublished cartoon © 1993 *Detroit News*. Reprinted by permission.

commentary. As a result, Lincoln has emerged as a cartoon symbol either emancipated from his monumental strait-jacket or, as in Benson's piece, given a wide latitude of burlesque within it.

In 1980, for example, Carter's labored apologia for refusing to debate third-party candidate John Anderson prompted Mike Peters to evoke the Lincoln-Douglas debates in a *Dayton Daily News* cartoon featuring a TV producer dictating to a bemused Lincoln the Carter conditions on behalf of Douglas.[51] When in 1982 Reagan indicated his support of tax breaks for racially segregated private academies, Pat Oliphant drew him as an actor playing Lincoln, but balking over emancipation ("I free the *WHAT???*").[52] Geraldine Ferraro's 1984 waffling on the abortion issue prompted the wry Benson riposte "What if Geraldine Ferraro had been Abraham Lincoln's Speech Writer?" with Lincoln fudging on emancipation.[53] The tenor of modern politics and a soured American electorate was captured well in Jack Ohman's 1985 *Portland Oregonian* effort "If Abe Lincoln were President Today."[54] Reagan's opposition to sanctions against the Union of South Africa for racial apartheid inspired the 1986 Ed Stein *Rocky Mountain News* cartoon "The Great Emancipator Meets the Great Communicator," featuring Reagan perched on the arm of a disgusted monumental Lincoln as he prattles on about quiet diplomacy.[55] Scott Stantis lampooned the George Bush-Michael Dukakis debates in a 1988 *Memphis Commercial Appeal* cartoon depicting Lincoln and Douglas viewing via television with looks of chagrin.[56] After Bush vetoed a civil rights bill in 1990 for its affinity for racial preference quotes, Ohman responded with side-by-side statues of Lincoln ("Freed the Slaves 1863") and Bush ("Freed the Owners 1990").[57] Evoking shades of Nast, Benson drew him as "John

Wilkes Bush" lurking outside Lincoln's theatre box.[58]

As contemporary cartoonists have begun to "lighten up" on him, they have helped transform Lincoln from a monumental icon of limited utility into a much more flexible cartoon convention. For example, when genetic research advances prompted speculation in 1991 that human life (including Lincoln expressly) could be cloned through DNA reconstruction, M. G. Lord (*Newsday*) and Ohman both responded with cartoons, Lord to mock Democratic desperation for a savior and Ohman to lampoon Republican anxieties over another run with Dan Quayle.[59] Also in 1991 Ohman chided Mario Cuomo and other Democrats wavering between candidacies and bleacher seats in "If These People Had Been Democratic Presidential Hopefuls" with Paul Revere cancelling his midnight ride as too dangerous; Martin Luther King, Jr. abandoning his dream because of high negatives; Lincoln forsaking his 1860 quest for the presidency because polls showed the cause of Union less popular than he had believed.[60] During the 1992 campaign, while Bush vacillated over committing American forces to beleaguered Bosnia, an *Akron Beacon-Journal* cartoon by Bok portrayed Lincoln learning that a party focus group opposed committing ground troops to a civil war.[61] When following his inauguration Bill Clinton sought to run his presidency as he had his campaign, relying heavily on media town meetings and talk shows to ensure that the winds of transient popular acclaim blew steadily at his back, Don Wright drew a caustic critique featuring Lincoln scanning printouts and opting not to free the slaves after all.[62]

Although the editorial cartoonists of today have largely liberated the mythic Lincoln from the rigid confines of inanimate bronze and marble, they continue in the long tradition of their medium by using him as a measure, perhaps the ultimate yardstick, of public figures and of qualities that transcend the mundane banalities of TV "talking heads," sound bites, daily headlines, and the ubiquitous spin doctors. A splendid example of this came in June 1993 as Clinton was reeling from popular disapproval unique so early in a modern presidency and seeking to ameliorate his poisonous relations with the White House press corps. He admired a reporter's Mickey Mouse necktie, then put it on and mugged for the cameras. Impressed little by such patently phony Disneyland populism, *Detroit News* cartoonist Draper Hill executed "With Malice Toward None, With Charity for All," featuring a nonplussed monumental Lincoln sporting a garish Mickey Mouse tie to suggest a gentle but deadly contrast in stature between Lincoln and the latest of his successors. This cartoon, like Benson's savings and loan effort exploiting the memorial Lincoln while wryly lampooning its limits, conveys both the enduring power of Lincoln as a cartoon convention and myriad possibilities for future exploitation.[63]

NOTES

1. *Newsweek*, 20 July 1964, 5A-5B. Interestingly, Mauldin was neither a fan of the cartoon nor of John Kennedy. He thought the drawing a failure because he had botched the Lincoln hairline. On JFK, he confided to a *Rolling Stone* reporter in 1976: "You know, I never was one of those Kennedy suckers . . . I went to Berlin with Kennedy in 1963. That was when he stood in the square and said 'Ich bin ein Berliner.' I puked. Soured on Kennedy right after that speech . . . The fucker was inciting them and he knew it." See *Rolling Stone*, 4 November 1976, 58.

2. Raymond B. Rajski, ed., *A Nation Grieved: The Kennedy Assassination in Editorial Cartoons* (Rutland, VT: Charles E. Tuttle, 1967), 37-41, 107.

3. See Stephen Hess and Milton Kaplan, *The Ungentlemanly Art: A History of American Political Cartoons* (New York: MacMillan, 1968), 85-91; Albert Shaw, *Abraham Lincoln* (New York: Review of Reviews, 1930), 37-270; and Alton Ketchum, *Uncle Sam: The Man and the Legend* (New York: Hill and Wang, 1959), 80-86. I find Ketchum's hypothesis improbable. Uncle Sam's predecessor Brother Jonathan had been portrayed as bearded in *Punch* cartoons long before Lincoln sprouted chin-whiskers. Moreover, Lincoln was much less favored in physiognomy than the quintessential Yankee trader Uncle Sam and, in *Punch* and other hostile British publications, much less worthy of humane virtues than characterizations befitting a generic representation of the American nation.

4. David Donald, *Lincoln Reconsidered: Essays on the Civil War Era*, rev. ed. (New York: Vintage Books, 1961), 60.

5. Thomas Nast, "Wilkes Booth the Second," *Harper's Weekly*, 7 November 1868, front cover. For a cogent analysis of this cartoon, see Mark E. Neely, Jr., "Wilkes Booth the Second," *Lincoln Lore* 1752(February 1984), 1-2. Ironically, Nast had not always been an admirer of the living Lincoln, drawing him on occasion as more simian than human, before victory was nearly inevitable and Lincoln stoked the ego of the young *Harper's* cartoonist by proclaiming him the Union's premier recruiting sergeant.

6. Donald, *Lincoln Reconsidered*, 144-166.

7. See Harold Holzer, Gabor S. Boritt, and Bark E. Neely, Jr., *The Lincoln Image: Abraham Lincoln and the Popular Print* (New York: Charles Scribner's Sons, 1984), 149-216; and Peterson, *Lincoln in American Memory*, 3-35.

8. Peterson, *Lincoln in American Memory*, 27.

9. Lawrence J. Friedman, *Inventors of the Promised Land* (New York: Alfred A. Knopf, 1975), 71.

10. Friedman, *Inventors of the Promised Land*, 71.

11. Donald, *Lincoln Reconsidered*, 14.

12. James A. Wales, "A Dead Hero and a Live Jackass," *Puck*, 22 June 1881, 267.

13. Bernhard Gillam, "The Truth of 1861 is the Truth of To-Day," *Judge*, 21 December 1889, 169.

14. Bernhard Gillam, "John A. Logan in 1859," *Puck*, 9 July 1884, 296-297.

15. Grant Hamilton, "Men Whom the American People have Learned to Admire have been Tattooed," *Judge*, 28 June 1884, 16.

16. Daniel McCarthy, "Two Presidents at Gettysburg," *Judge*, 30 May 1885, 16.

17. Bernhard Gillam, "Halt!" *Judge*, 2 July 1887, 8-9.

18. Grant Hamilton, "Remember the Dead, but Forget Not the Living," *Judge* 31 May 1890, 122-123; and F. Victor Gillam, "The Same Old Sneaking Deserter," *Judge* 11 October, 1890, 8-9.

19. F. Victor Gillam, "Acknowledging the Truth," *Judge*, 19 July 1890, 236-237.

20. *Judge*, 5 October 1889, 410.

21. F. Victor Gillam, "Forbear!" *Judge*, 19 September 1896, 184-185, and Louis Dalrymple, "History Repeats Itself," *Puck*, 28 October 1896, 8-9.

22. Grant Hamilton, "Two Pages in History," *Puck*, 23 October 1895, 152-153.

23. Joseph Keppler, Jr., "The New South—The Triumph of Free Labor," *Puck*, 23 October 1895, 152-153.

24. Grant Hamilton," 1863-1898, History Repeats Itself," *Judge*, 2 April 1898, 211.

25. Grant Hamilton, "Great Men Make Great Nations," 14 January 1899, 17.

26. David Donald, "Getting Right with Lincoln," *Harper's Magazine* 102(April 1951), 74-80; reprinted in *Lincoln Reconsidered*, 3-18.

27. Bernhard Gillam, "A Great Past and a Pitiful Present," *Puck* 28 October 1885, 136-137.

28. Joseph Keppler, "The Lesson of the Past," *Puck*, 20 July 1887, 340-341,

29. Joseph Keppler, "The Ideals of 1863 and the Idol of 1887—The Decadence of a Great Party," *Puck*, 19 October 1887, 124-125.

30. Joseph Keppler, "The Old Leaders and the New," *Puck*, 14 January 1891, 356-357.

31. Bernhard Gillam, "An Aggravated Case of Big-Head," *Judge*, 28 January 1888, 1.

32. Grant Hamilton, "The 'Man of Destiny' Overshadows the Fathers of his Country," *Judge*, 27 October 1888, 50.

33. F. Victor Gillam, "The Sliding Scale," *Judge*, 3 October 1896, 216-217.

34. Grant Hamilton, "Bryan Is Entitled to Another 'Think'," *Judge*, 22 September 1900, 1.

35. Peterson, *Lincoln in American Memory*, 216.

36. Art Young, *The Best of Art Young* (New York: Vanguard Press, 1936), 154.

37. Jay N. "Ding" Darling, "From One Who's Familiar With the Roads," *Collier's Weekly*, 12 February 1921, 17; and John T. McCutcheon, "When Lincoln Made His Choice Between Mediocrity and Immortality," reprinted in *John McCutcheon's Book* (Chicago: Caxton Club, 1948), 267.

38. Daniel R. Fitzpatrick, "That These Dead Shall Not Have Died in Vain," *St. Louis Post-Dispatch*, 12 February 1943; reprinted in Fitzpatrick, *As I Saw It* (New York: Simon and Schuster, 1953), 90.

39. Daniel R. Fitzpatrick, "At the Grass-Roots Convention," *St. Louis Post-Dispatch*, 11 June 1935; reprinted in *As I Saw It*, 5.

40. Richard Q. Yardley, "An Elephant Should Really Learn to Forget . . .," *Baltimore Sun*, 19 February 1949; and "The Democrats' Trouble is That They Don't Know Where They're Going," *Baltimore Sun* 13 February 1951.

41. Richard Q. Yardley, "His Soul Goes Marching On," *Baltimore Sun*, 20 June 1964.

42. Richard Q. Yardley, "Abe Lincoln Dirksen in Illinois," *Baltimore Sun*, 2 July 1964.

43. Hugh Haynie, *Hugh Haynie: Perspective* (Louisville, KY: Courier-Journal, 1974), 96; and Herbert L. Block, "We Stand Upon Our Historic Principles—" *Washington Post*, 14 July 1964.

44. Ray Osrin, "They Call Me 'Honest Abe.' What Do They Call You?" in Charles Brooks, ed., *Best Editorial Cartoons, 1975 Edition* (Gretna, LA: Pelican Press, 1975), 24.

45. Vic Roschkov, "Lincoln/Ford/Edsel," in Brooks, *Best Editorial Cartoons, 1975 Edition*, 17.

46. Charles Press, *The Political Cartoon* (Rutherford, NJ: Associated University Presses, 1981), 212.

47. Press, *The Political Cartoon*, 210.

48. Roger A. Fischer, "Oddity, Icon, Challenge: The Statue of Liberty in American Cartoon Art, 1879-1986," *Journal of American Culture* 9(Winter 1986), 63-82.

49. Paul Conrad, *Pro and Conrad* (San Rafael, CA: Neff-Kane, 1979), 9.

50. Steve Benson, "Four Score and Several Hundred Billion Dollars Ago," reprinted in *Duluth News-Tribune*, 18 April 1990, 8D.

51. Reprinted in *Providence Evening Bulletin*, 10 September 1980.

52. Pat Oliphant, *Ban This Book!* (Kansas City: Andrews and McMeel: 1982), 102.

53. Steve Benson, *Fencin' with Benson* (Phoenix: Arizona Republic, 1984), 68.

54. Jack Ohman, "If Abe Lincoln were President today . . ." *Portland Oregonian*, 24 February 1985.

55. Ed Stein, "The Great Emancipator Meets the Great Communicator," *Rocky Mountain News* 8 July 1986.

56. *Best Editorial Cartoons, 1989 Edition*, 48.

57. *Portland Oregonian*, 24 February 1985.

58. Reprinted in *Duluth News-Tribune*, 3 November 1990.

59. M. G. Lord, untitled cartoon of Democrat asking if biologist can clone Lincoln, *New York Newsday*, 4 May 1991; and Jack Ohman, untitled cartoon of Bush-Lincoln 1992 Republican ticket, *Gannett Westchester Newspapers*, 3 April 1991.

60. Jack Ohman, "If These People had been Democratic Presidential Hopefuls . . ." *Portland Oregonian*, 5 September 1991.

61. Chip Bok, untitled cartoon of advisor warning Lincoln against committing ground troops against the Confederates, reprinted in *Providence Journal-Bulletin*, 12 September 1992, A-12.

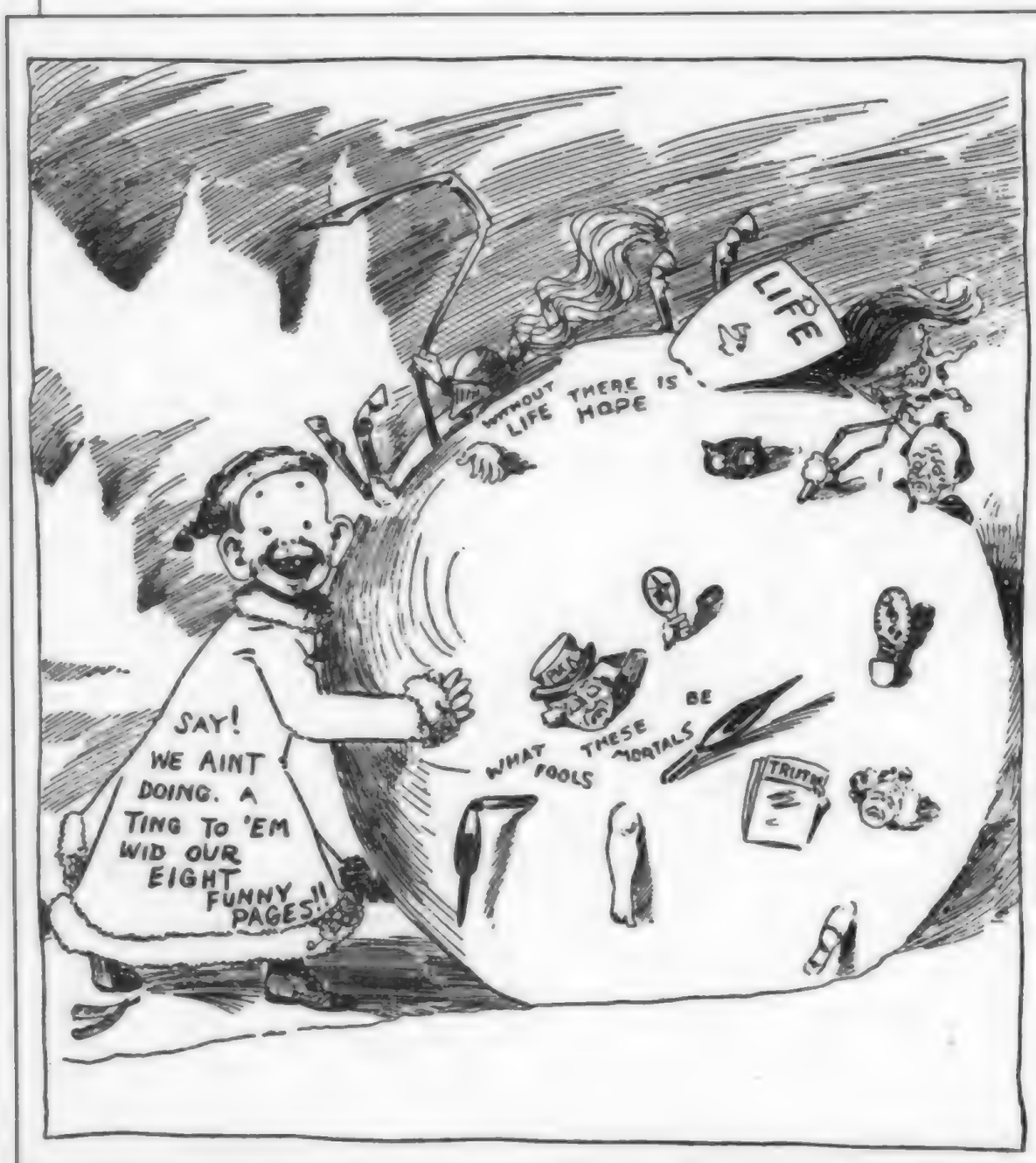
62. Don Wright, untitled cartoon of Lincoln junking emancipation because of talk show call-ins reprinted in *Dallas Morning News*, 20 February 1993.

63. This cartoon was drawn 20 June 1993, but never published because more pressing events decreed a substitute.

The Comic Series of Joseph Pulitzer's *New York Sunday World*

A Checklist

BY KENNETH BARKER



Do You Want to Laugh? Do You Want to Be Informed?
Do You Want to Be Surprised? Do You
Want the Latest News?

THEN READ THE **Great Sunday World** TO-MOR-ROW.

With Its Incomparable News Sheets, Its Splendid Magazine,
and Its Comic Weekly of Eight Pages.

Mr. and Mrs. Bradley Martin in Fancy Dress. (THE FIRST AUTHENTIC PICTURE.)	**A Merry Cake Walk in Hogan's Alley.**
A Living Picture Who Poses for the Vanderbilts.	**Bishop Potter on the Display of Weaith.**
HOW TO STAY BEAUTIFUL. By MRS. HARRIET HUBBARD AYER.	**B'klyn Bridge Problem Solved.** By PROF. GARRETT P. SERVISS.
Queen Lil's Pathetic Talk with King Grover.	**Flying Leap from the Pulpit to the Stage.**

SOME NEW NAPOLEON LETTERS.	AN ELECTRIFIED DIGESTION.	TWO NEW MICROBES IN TOWN.
JESSIE WOOD ON THE DRAMA. WITH TRANSCENDIAN PICTURES BY HERSELF.	MARION CRAWFORD'S LITTLE PUNCH AND JUDY SHOW.	PEOPLE WHO TALK TOO MUCH.
Science and Queer Dwarf People.	A CORKSCREW FIRE-ESCAPE.	New Story About Mrs. Cleveland.
MARVELS OF MEMORY. By PROF. GARRETT P. SERVISS.	A Barbarity Committed by the Italian Government.	LITERARY NOVELTIES. By MISS JEANETTE L. GILDER.

These features and scores of others, obtained without regard to cost, will appear in the

GREAT SUNDAY WORLD To-Morrow.

Before research on the newspaper cartoon, whether in page, panel or strip, can be thorough, we must have a comprehensive catalogue of the material which is the object of our study. Only then will we know what needs to be examined in each particular area of research.

One approach to this documentation is to list under its originating newspaper or syndicate each comic series, giving its name or names, authors and/or artists, and its beginning and ending dates. To illustrate this strategy, a list of the comic series that appeared in the Sunday edition of the *New York World* from 1895 to the demise of the paper in February 1931 follows. This material is of importance not only as documentation of the gradual evolution of the newspaper comic, but also because it includes the early work of many pioneer cartoonists, some of whom later achieved fame with other papers or syndicates.

In assembling this listing, I began with the New York Public Library's microfilm of the *New York World* and supplemented that with a visit to Cornell University. Contrary to my expectations, I found that the early Sunday comic series were not laid out in neat, full-, half-, or quarter-pages in a clearly defined four-page comic section. Instead, single panels and/or strips were at times thrown together on potpourri pages amid humorous text passages. Some of the cartoons were reprints from humor magazines of the time, and much of the material was not part of any continuing series. For the first several years, this section of the *Sunday World* was in the format of a humor magazine. The emergence of the distintive newspaper comic section was clearly a gradual process—as was the evolution of the comic form itself.

The newspaper comic series can be found in at least three formats: the Sunday full page and the single panel as well as the strip. The works discussed here do not fit neatly into one category more than another (particularly in the early years). In recognition of this, I use the term *newspaper comic series* to describe the cartooning efforts that appear in newspapers.

My initial research faced a major problem. Some of the comic sections, including several in 1903, had not been preserved on the microfilm archived in the New York Public Library. Occasionally only part of a comic section had been preserved. In response to the publication of the first draft of this checklist,[1] I received additional information from other students of the medium who had access to old copies of the *World* or other papers, principally Pulitzer's *St. Louis Post-Dispatch*, which carried the same material supplied under the banner *The Press Publishing Company*. Indeed, I learned that on occasion, pages had appeared in other papers when they had not appeared in the parent *World*.[2]

The *New York World* was one of the principal players in the evolution of the newspaper comic. The paper was founded on 14 June 1860, but rose to eminence only after Joseph Pulitzer (1846-1911) bought the paper from Jay Gould in 1883. Under Pulitzer, circulation soared until the paper became the nation's largest. Part of the reason for Pulitzer's success lay in the effective use of entertainment features in the Sunday edition. On 21 May 1893, he introduced the colored supplement to his Sunday edition, and it was here that the newspaper comic page gradually emerged.

As a preamble to the listing of comic series that follows, it may be helpful to review in some detail the history of what is often regarded as the first newspaper comic series using a continuing character. It was the creation of Richard Felton Outcault (1863-1928), whose comic portrayal of Irish-American slum life in New York City began in the *World* as early as 23 September 1894. Outcault had produced cartoons on the same subject earlier than this for the humor magazine *Truth*. On 17 February 1895, in a cartoon reprinted in the *World* from this magazine, Outcault introduced a character who would eventually be known as the Yellow Kid. On 5 May 1895, Outcault did a panel entitled "At the Circus in Hogan's Alley," and although "Hogan's Alley" did not appear in the titles of each subsequent publication of the series, the series was commonly designated by that term. From 5 May 1895 until 4 October 1896, Outcault contributed at least thirty-three pages to this series.

Pulitzer's spectacular success in boosting his paper's sales with entertainment features did not go unnoticed or unchallenged. When William Randolph Hearst moved into the New York market with the purchase of the *New York Journal* in November 1895, he employed the *World's* successful formula. In fact, he enlisted some of the *World's* staff, including Outcault. Hearst's colored comic supplement, *The American Humorist*, began 18 October 1896, with much fan fare—"eight pages of polychromatic effulgence that makes the rainbow look like a lead pipe."[3]

With Outcault's defection to Hearst, the popular *Hogan's Alley* series at the *World* was taken over by George Benjamin Luks, who had already contributed one page to the series on 31 May 1896. Luks produced the series on a regular basis until 1 August 1897, and then sporadically until it ended 5

December 1897. By mid-1897, he had begun a series of his own featuring black characters: the debut episode, "Uncle Remus's Decoy Chicken 'Mose' in Full Action in the Barn Yard," appeared 20 June 1897. Luks tried titles such as *The Kalsomime Family*, *The Little Nippers*, and *Moses' Incubator* but, as of 15 May 1898, he gave up working on any continuing series. Over the next several months he contributed independent humor pages to the *World*, some involving political satire such as his blunt 18 September 1898 attack upon American annexation of the Philippines. Luks ended his work for the *Sunday World* on 4 December 1898.

LATEST AND GREATEST
AMERICAN HUMORIST
NEW YORK JOURNAL
NEW YORK JOURNAL, SUNDAY, OCTOBER
KNOW ALL MEN BY THESE PRESENTS:
Out Next Sunday
The Journal's Great Comic Weekly!
8 Pages All in Colors.
Remember not 4 pages of color and 4 pages printed in plain black like others, but 8 pages ALL in colors that shame the rainbow. . . . . .
Look out for
"The Yellow Kid"
in "McFadden's Row of Flats," by the author of "Chimmie Fadden" and the originator of "Hogan's Alley."

In the meantime, Outcault continued his series for Hearst's *New York Journal*. Outcault eventually moved to the *New York Herald*, where he created his famous *Buster Brown* series. On 13 February 1898, however, he resumed work for the *Sunday World* with another new series called *The New Bully*, patterned after the Hogan's Alley crew. This series of six or seven pages ended on 17 April 1898. Then on 16 October 1898, he began yet another series in the *World*. Titled *Kelly's Kindergarten*, later *Kelly's Kids*, this series ended on 6 April 1899.

Outcault's last attempt to create a series for the *Sunday World* came on 10 June 1900, by which time he was also contributing regularly to the *New York Herald*. This new effort for the *World* featured black characters and was called *The Gallus Coon*. (The use of racist terminology was not unique to Outcault; it was, sadly, quite common at the time.) The third, and last, *Coon* page appeared on 1 July 1900. Outcault's last page (not part of a series) for the *Sunday World* appeared on 29 July 1900.

The other cartoonists who followed Outcault and Luks in the *Sunday World* are listed below in the order of their publication in the paper. Because of the variety in format and frequency of cartoon work (in these early years especially), it is virtually impossible to list every person who contributed cartoon material to the *New York Sunday World*. The list which follows is roughly chronological, beginning with the first feature produced by each person and then enumerating additional titles he or she created for the *World*. It includes the names (in as complete a form as available) of everyone who did at least one series, title of each series, and as much detail as possible about publication dates.

J. B. Lowitz (J.B.L.)
Gay Gazoozaland 28 February 1897-7 November 1897
The Never-Was People 2 May 1897-27 June 1897
The Captain Kidd Kids 21 November 1897-9 January 1898
The Barnyard Club 15 May 1898-19 June 1898[4]
Charles W. Saalburg
The Dinkies 8 August 1897-15 August 1897
Hottentots 12 June 1898-19 June 1898
Frank H. Ladendorf
Posey County 22 August 1897-15 May 1898
Mischievous Willie? December 1898-1 March 1903?
Lookalike Brothers 29 November 1903-6 December 1903
Katy-Did 1 March 1908-29 March 1908
William Glackens drew and R. K. Munkittrick wrote
The Merry-Go-Rounders 16 January 1898-13 February 1898
John Booth
The Mannikins 6&13 March 1898
Paul West
Roly Polys 10 September 1899-11 November 1900
Brother and I and Sandman with Henry "Hy" Mayer 23&30 December 1900
Alpha, Omega and Their Sister Sue 9 March 1902-30 March 1902
W. W. Denslow
Father Goose 12 November 1899-22 July 1900
Mark Fenderson
Mannikins 22 April 1900-12 August 1900
Henry "Hy" Mayer
The Plunk Family 6 May 1900-1 July 1900
Brother and I and Sandman with Paul West 23&30 December 1900
Charley Hist 9 February 1900-9 March 1902
Gus Dirks
In Nature's Fun Shop 10 June 1900-24 June 1900

Syd B. Griffin
The Four Comical Coons 12 August 1900-9 December 1900
Little Umjiji 31 March 1901-19 May 1901
The Office Boy 31 May 1903-2 August 1903
Clarence the Cop (two months before Charles W. Kahles took over the series: 7 July "The Adventures of Clarence the Cop: He Is Stationed on the Broadway Squad and Told to be Polite to Ladies"; 14 July "Clarence the Cop Has Trouble at Coney Island")

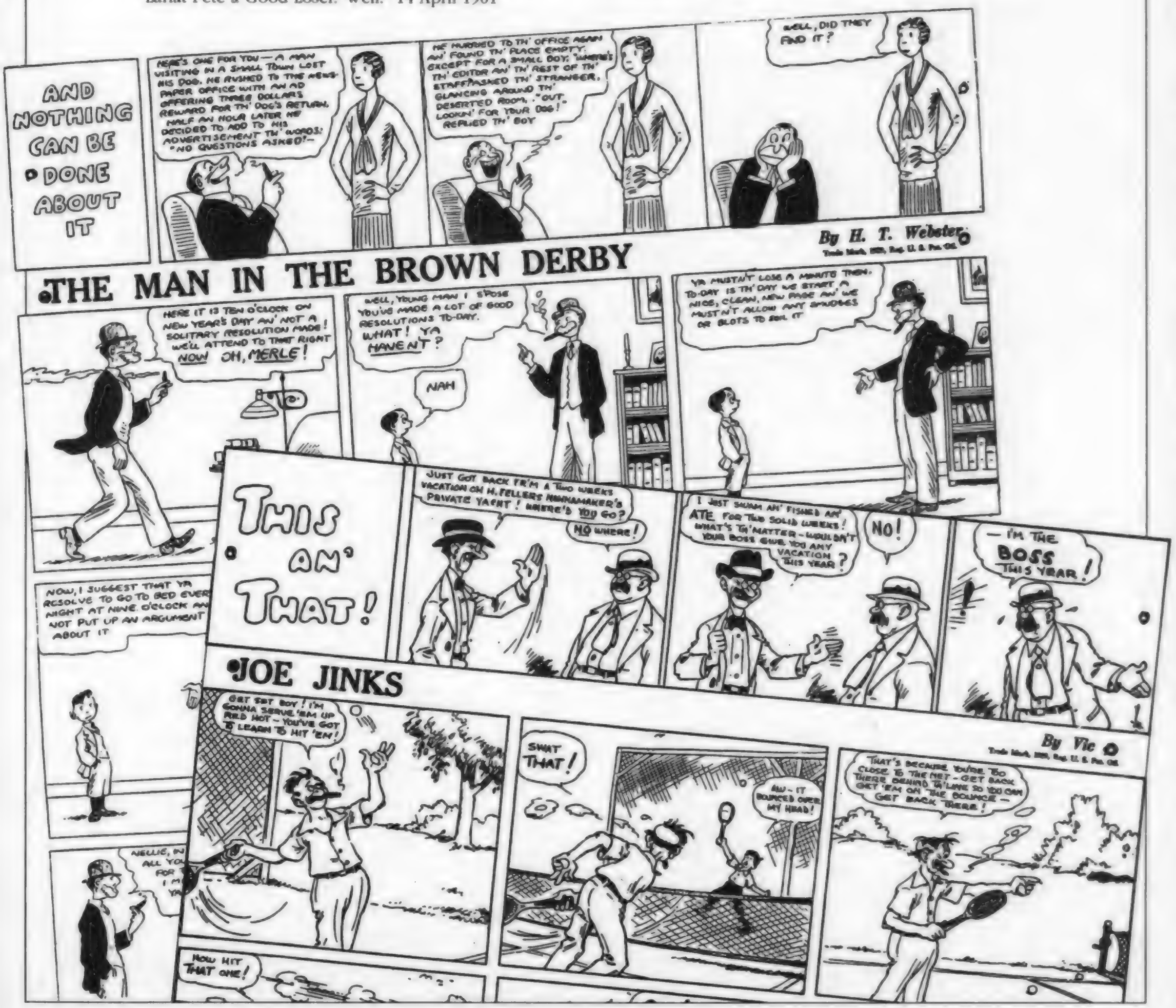
J. K. Bryans
Fluffy Duff Sisters 12 August 1900-14 October 1900

Clarence Rigby
Dummydon 23 December 1900-5 May 1901

Daniel M. McCarthy
Lariat Pete 30 December 1900-16 March 1902
For those who may want to examine this early Western series (which was completely missed by Maurice Horn in his *Comics of the American West* [1977]), I list all the pages: 30 December 1900 "How Lariat Pete Saved His Life"; 13 January 1901 "How Lariat Pete Rounded Up the Indians"; 20 January 1901 "How Lariat Pete Got His Dinner"; 3 February 1901 "Is Lariat Pete a Good Loser? Well!" 14 April 1901 "Nevertheless Lariat Pete Lassoed the Fox"; 16 March 1902 "Did the Car Stop for Lariat Pete—Did It?"[5]

William F. Marriner
Sherlock Sam 16 June 1901-25 August 1901
The titles of this significant early parody of Sherlock Holmes follow in their entirety: 16 June 1901 "The Adventures of Sherlock Sam"; 23 June 1901 "Sherlock Sam and the Mystery of the Red-Stained Snow"; 30 June 1901 "Sherlock Sam's Fourth of July"; 7 July 1901 "Sherlock Sam Stops a Kidnapping"; 14 July 1901 "Sherlock Sam's Great Adventure with a Burglar"; 21 July 1901 "Sherlock Sam's Great Poisoning Case"; 28 July 1901 "Sherlock Sam Discovers a Basement Burglary"; 4 August 1901 "Sherlock Sam Discovers a Suicide"; 11 August 1901 "Sherlock Sam Discovers a Wire-Tapper"; 25 August 1901 "Sherlock Sam and the Shoplifter"[6]

Frank M. Howarth
Mr. Bowers 21 July 1901-10 November 1901
Mr. Jayson 1 September 1901-16 February 1902
Howarth also did a single panel titled *Mr. and Mrs. Newlyweds* on 24 November 1901, pre-dating George McManus' series by two-and-a-half years.


AND NOTHING CAN BE DONE ABOUT IT
HERE'S ONE FOR YOU — A MAN VISITING IN A SMALL TOWN LOST HIS DOG. HE RUSHED TO THE NEWSPAPER OFFICE WITH AN AD OFFERING THREE DOLLARS REWARD FOR TH' DOG'S RETURN. HALF AN HOUR LATER HE DECIDED TO ADD TO HIS ADVERTISEMENT TH' WORDS: "NO QUESTIONS ASKED!—
HE HURRIED TO TH' OFFICE AGAIN AN' FOUND TH' PLACE EMPTY, EXCEPT FOR A SMALL BOY. "WHERE'S TH' EDITOR AN' TH' REST OF TH' STAFF?" ASKED TH' STRANGER, GLANCING AROUND TH' DESERTED ROOM. "OUT LOOKIN' FOR YOUR DOG!" REPLIED TH' BOY
WELL, DID THEY FIND IT?
By H. T. Webster
THE MAN IN THE BROWN DERBY
HERE IT IS TEN O'CLOCK ON NEW YEAR'S DAY AN' NOT A SOLITARY RESOLUTION MADE! WE'LL ATTEND TO THAT RIGHT NOW OH, MERLE!
NOW, I SUGGEST THAT YA RESOLVE TO GO TO BED EVERY NIGHT AT NINE O'CLOCK AN' NOT PUT UP AN ARGUMENT ABOUT IT
WELL, YOUNG MAN I S'POSE YOU'VE MADE A LOT OF GOOD RESOLUTIONS TO-DAY. WHAT! YA HAVEN'T?
NAH
YA MUSTN'T LOSE A MINUTE THEN. TO-DAY IS TH' DAY WE START A NICE, CLEAN, NEW PAGE AN' WE MUST'N'T ALLOW ANY SMUDGES OR BLOTS TO SPOIL IT
THIS AN' THAT!
JUST GOT BACK FR'M A TWO WEEKS VACATION ON H. FELLERS RAINMAKER'S PRIVATE YACHT! WHERE'S YOU GO?
NO WHERE!
I JUST SHUNN AN' FISHED AN' ATE FOR TWO SOLID WEEKS! WHAT'S TH' MATTER — WOULDN'T YOUR BOSS GIVE YOU ANY VACATION THIS YEAR?
NO!
— I'M THE BOSS THIS YEAR!
JOE JINKS
GET SET BOY! I'M GONNA SERVE 'EM UP RED HOT — YOU'VE GOT TO LEARN TO HIT 'EM!
WHAT THAT!
AW — IT BOUNCED OVER MY HEAD!
THAT'S BECAUSE YOU'RE TOO CLOSE TO THE NET — GET BACK THERE BEHIND TA' LINE SO YOU CAN GET 'EM ON THE BOUNCE — GET BACK THERE!
NOW HIT THAT ONE!
By Vic

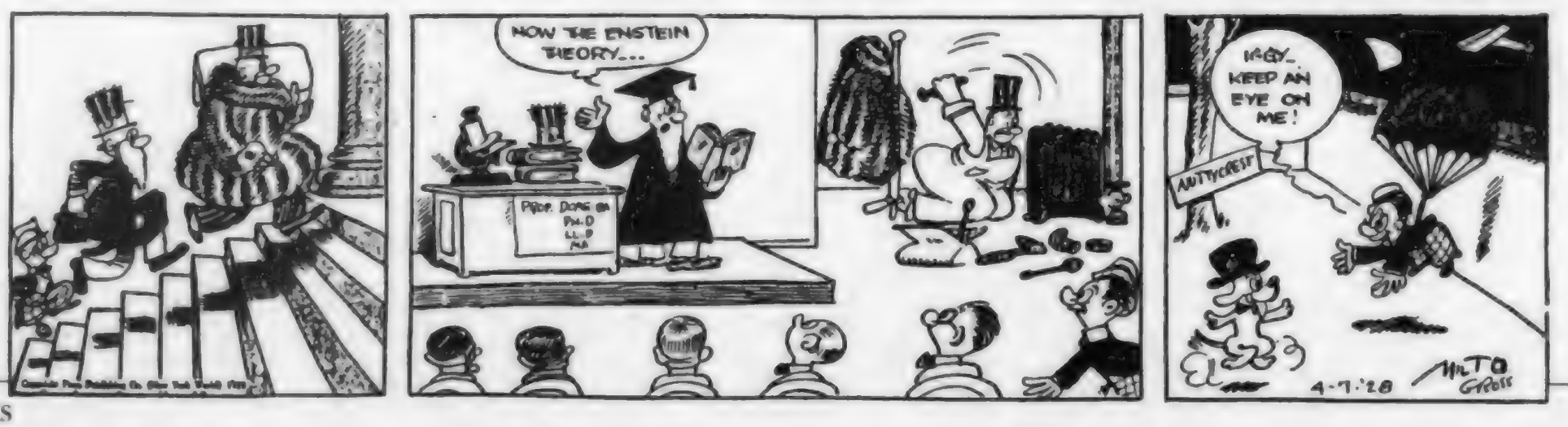
Charles William Kahles
Clarence the Cop 1 September 1901-28 February 1904
The Little Red Schoolhouse 15 September 1901-3 November 1901
Burglar Bill 12 January 1902-23 February 1902
Mrs. Biggerhalf and Her Smaller Half 18 May 1902-19 October 1902
Butch the Bully 8 February 1903-24 May 1903
The Butt-Ins 18 October 1903-24 December 1905
Fun in the Zoo 26 February 1905-23 July 1905
Tim and Tom the Terrible Twins 2 April 1905-18 February 1906
Funny Side Gang (with Fatty) 4 February 1906-21 April 1907
Billy Bragg 4 March 1906-16 August 1908
Extra Clarence the Cop 20 October 1907-22 March 1908

YES_HE'S HERE_I'LL TELL HIM!
JOE SWILLIKS IS SICK THEY WANT YOU TO RUN THIS JOB!
WHOOPEE!! IS IT SERIOUS_THE SICKNESS I MEAN_
OH_I'M SO TERRIBLY SORRY ABOUT JOE— HOPE HE'LL BE BACK SOON!
BANANA OIL!
MG

•COUNT SCREWLOOSE OF TOOLOOSE

By Milt Grosso

NUTTYCREST
FAREWELL 'IGGY' OLD TOP_ THIS TIME I'M REALLY ESCAPING!
I'LL GET YOU
FOURTEEN MILES_I MIGHT AS WELL KEEP GOING
HE WENT THIS WAY
HA! HA HA HA HA



Louis Dalrymple
Dog-Town Doings 20 October 1901-15 December 1901
George Herriman
Musical Mose 16&23 February 1902
Prof. Otto and His Auto 30 March 1902-28 December 1902
Acrobatic Archie 13 April 1902-25 January 1903
The Two Jolly Jackies 11 January 1903-15 November 1903
Thomas E. Powers
Chollie and Gawge 2 March 1902-28 December 1902
This feature was later revived for the *New York Journal* under the title *Charlie and George.*
F. M. Follett
What Is the Reason? 30 March 1902-1 June 1902
Tidy Teddy 3 May 1903-3 April 1904
The Kid (also *Pop and the Kid*) 17 April 1904-6 March 1910
The Merry Marceline 1 April 1906-13 May 1906
The Bumblepuppy 29 December 1907-8 March 1908
Skeezicks 17 September 1911-11 February 1912
W. O. Wilson
Horace the Hero 13 April 1902-4 May 1902
Kate Carew
The Angel Child 27 April 1902-19 February 1905
Gustav Verbeck
Easy Papa 25 May 1902-1 February 1903
Carl Thomas Anderson
The Philipino and the Chick 22 February 1903-27 September 1903
Raffles and Bunny the Amateur Cracksman 1 March 1903-4 October 1903
Gene Carr
Phyllis 3 May 1903-21 January 1906
This series used several titles: *Phyllis at Lonesomeburst, Phyllis in Love,* and *Phyllis—Also Aunt Eliza.* Heinie, whom Phyllis married on 27 August 1905, appeared in more than one feature.
Lady Bountiful 8 February 1903-8 January 1905 and 28 February 1915-23 June 1918
Bill and the Jones' Boys 15 January 1905-5 March 1905
Romeo 9 April 1905-3 November 1907
The Prodigal Son 19 August 1906-7 April 1907
Reddy—Also Caruso 13 January 1907-3 March 1907
The Step-Brothers 10 November 1907-3 March 1914
Dearie 10 or 17 July 1910-28 August 1910
Mr. Al Most 10 December 1911-13 October 1912
Buddy's Baby Sister 5 January 1913-12 October 1913
Major Stuff 10 May 1914-24 January 1915
Uncle Crabapple 21 June 1914-7 February 1915
Poor Mr. W. 8 April 1917-28 March 1920
Chub's Big Brother 30 June 1918-29 June 1919
Pansy's Pa 4 April 1920-6 June 1920
Little Darling 13 June 1920-6 February 1921
Kitty Kildare 20 February 1921-10 April 1921
This series, drawn by Larry Whittington, resumed for two Sundays 1&8 October 1922.[8]
August Hutaf
Superstitious Smith 22 November 1903-14 April 1904
Fun at the Zoo 13 November 1904-25 December 1904
This series was taken over by C. W. Kahles on 26 February 1905.
George McManus
The Ready Money Ladies 3 January 1904-6 March 1904
Helpful Hints for Happy Homes 3&10 January 1904
Problems of Love from Anxious Correspondents 17&24 January 1904
Panhandle Pete 28 February 1904-13 October 1907
The Newlyweds 10 April 1904-14 January 1906
Cheerful Charlie 15 January 1905-28 May 1905
Snoozer 28 January 1906-6 May 1906
Nibsy the Newsboy in Funny Fairyland 20 May 1906-22 July 1906[9]
The Newlyweds and Their Baby 19 May 1907-18 August 1912
Spareribs and Gravy 28 June 1912-14 July 1912
Beginning on 2 July 1911, many of *The Newlyweds and Their Baby* pages do not have the McManus signature. Although the last McManus signature in this series appeared on 18 August 1912, the series continued. *Spareribs and Gravy* actually began on 28 January 1912, without the McManus signature. It too had many pages without the signature and continued after the last McManus-signed page of 14 July 1912. McManus' first *Their Only Child* page appeared in Hearst's *New York Journal* on 1 September 1912, clearly showing that his move to the Hearst organization came in the summer of 1912.
William J. Steinigens
Louie Unt Chakie 7 August 1904-16 October 1904
Home Life at the Zoo 2 October 1904- 4 December 1904
Sprinty 21 May 1905-3 September 1905
A Bad Dream That Made Bill a Better Boy 13 August 1905-16 April 1911
Prof. Wizz the Magician 21 January 1906-13 May 1906
Pups 5 April 1908-27 October 1912
Cousin Hank 9 August 1908-13 September 1908
Splinters 23 April 1911-27 October 1912
Grime's Goat 5 November 1911-13 October 1912
Mr. Hubby 1 September 1912-17 December 1916
Jean Mohr
Dollie Dimple 3 December 1905-8 April 1906
R. W. Taylor
Yens Yensen Yanitor 8 July 1906-8 September 1912
Mrs. Firstlove 11 October 1908-8 November 1908
Mr. Meanto 13 March 1910-29 January 1911
Uncle Mose 5 February 1911-4 August 1912
Harry Grant Dart
The Explorigator 3 May 1908-9 August 1908[10]
Dietenfall
Jack 1 November 1908-7 February 1909
Walter Kuhn
Whisk 14 February 1909-10 October 1910
Clare Victor Dwiggins (Dwig)
School Days and Ophelia 5 September 1909-20 February 1910
Ophelia and Her Slate 27 February 1910-30 April 1911
Willie Fibb 23 April 1911-24 or 31 December 1911
Pip Gint 20 August 1911-26 November 1911
Wunst Upon a Time 10 December 1911-24 or 31 December 1911
Makin' Believe 21 July 1912-19 January 1913
George Carmichael
Baseball Puzzle Pictures 5 September 1909-10 October 1909
Carmichael was also involved in the continuation of two of the George McManus series for the *World*: *Spareribs and Gravy* to 8 February 1914; and *The Newlyweds and Their Baby* to 3 December 1916. Unsigned pages appeared in each of these series as early as 28 January 1912 and 2 July 1911 respectively. It is possible that other artists were responsible for these unsigned pages. Carmichael's signature appeared on some, though not all, of these post-McManus pages.
Ed Carey (Hans Phildius)
Dad in Kidland 7 May 1911-26 May 1912
Alfred Frueh
Gabe 2 July 1911-18 August 1912
Hem and Haw 13 June 1920-6 February 1921
For Love of Juliet 24 July 1921-5 March 1922
Rae
That Kid 2 July 1911-23 July 1911
Charles M. Payne
Those Kids Next Door 8 September 1912
The title changed to *Nippy's Pop* on 18 January 1914

for only one Sunday. The alternate name was adopted once more on 8 March 1914. Then on 21 April 1918, it changed yet again to *S'Matter Pop* and ran under that title up to and including 4 August 1918. By 22 December 1918, Payne was doing his *S'Matter Pop* series for the Bell Syndicate. The *World* ran the Bell series 22 December 1918, and from 12 September 1926-29 September 1929. To complicate matters, Payne drew a series for Hearst using the same characters but under the title *Say, Pop!* It began as early as 13 January 1918 and continued at least into 1919. For the *World*, Payne also did *Little Sammy* from 29 November 1914 to 31 January 1915.

Jack Calahan
A Yarn of Nancy B. 8 September 1912-5 October 1913

Percy Crosby
Sandy 15 September 1912-2 February 1913

Vic Forsythe
Tenderfoot Tim 20 October 1912-15 March 1914
Henry 13 June 1920-6 February 1921
Joe Jinks 9 December 1928-22 February 1931
Joe Jinks survived the sale of the *World* in 1931, but before 1931 it had four companion features which alternated on an irregular basis: *Joe's Day Off* 9 December 1928-10 March 1929; *This an' That* 17 March 1929-2 March 1930; *Bozo's Diary* 19 May 1929-28 September 1930; and *It Seems That* 16 March 1930-14 December 1930.

Gus Mager
Hawkshaw the Detective 23 February 1913-24 September 1922
Main Street 15 October 1922-7 October 1923[11]

Rudolph Dirks
The Katzenjammer Kids 7 June 1914 (minus a title)
The series became *Hans und Fritz* on 23 May 1915 and used this name through 16 June 1918. On 25 August 1918, it became *The Captain and the Kids.* Dirks began a topper companion feature on 11 April 1926, titled *History Repeats Itself.* On 16 May 1926, the title was dropped, and the topper remained nameless until it became *Have You a Little Cartoonist in Your Home?* on 7 November 1926. It changed to *Ain't Nature Grand?* on 5 January 1930.

Harry Conway "Bud" Fisher
Mutt and Jeff 11 August 1918-22 February 1931 (with the Bell Syndicate label)

Russell Westover
The Demon Demonstrator 13 June 1920-6 February 1921

Fred Locher
Cicero Sapp 13 February 1921-2 December 1928
The topper *Every Man for Himself* ran 11 April 1926-2 December 1928.

Milt Gross
Bimbo 4 June 1922-10 September 1922
Babbling Brooks 1 October 1922-25 February 1923
Toy Town Tots 29 April 1923-11 November 1923
Nize Baby 12 September 1926-10 February 1929
Count Screwloose of Tooloose 17 February 1929-28 September 1930
The topper *Banana Oil* ran from 12 September 1926-28 September 1930.

Larry Whittington
Kitty Kildare 1&8 October 1922
Fritzi Ritz 6 October 1929-22 February 1931

Harold Tucker Webster
The Man in the Brown Derby 14 October 1923-22 February 1931
A topper began on 11 April 1926 as *The Insult*, dropped that title the next week and changed to *The Model* on 25 April 1926. This changed to *And Nothing Can Be Done about It* on 28 July 1929 and continued until the *World* ended its Sunday comic section 22 February 1931.

Tom Dibble, Jr.
Who's Zoo 12 September 1926-29 May 1927

Ernest J. King
Drowsy Dick 12 September 1926-3 October 1926

Violet Moore Higgins
Drowsy Dick 10 October 1926-29 May 1927

J. Carver Pusey
Benny 5 October 1930-21 December 1930
For the duration of its run, *Benny* had a topper called *Cat Tales.*

Harry J. Tuthill
The Bungle Family 28 December 1930-22 February 1931
For the duration of its run, it had a topper, *Little Brother.*

After making a significant contribution to the creation of the American newspaper comic series, the *New York World* comic section ceased publication 22 February 1931. Some of its comic series continued with United Feature Syndicate. ●

NOTES

1. An earlier draft of this article appeared in issues 10, 12, and 14 of *Strip Scene* (1979-1980).

2. I specifically wish to thank Mark and Cole Johnson and the late L. C. Dobbins, who augmented my research with this information.

3. This bit of advertising hyperbole has been widely quoted. See, for example, Coulton Waugh, *The Comics* (New York: Macmillan, 1947), 6.

4. *Gay Gazoozaland* for 7 November 1897 was actually done by Daniel McCarthy.
The *World* printed five episodes in the *Captain Kidd Kids* series: 21 November 1897 "The Adventures of the Captain Kidd Kids;" 28 November 1897 "The Captain Kidd Kids Set Sail;" 5 December 1897 "The Captain Kidd Kids in Great Dangers;" 19 December 1897 "The Captain Kidd Kids Land;" 2 January 1898 "The Banquet of the Captain Kidd Kids." Cole Johnson reports another page in the series which appeared in the *St. Louis Post-Dispatch* on 9 January 1898, "The Nightmare of the Captain Kidd Kids."

5. Well before this, William F. Marriner did a "Lariat Luke and His Sombrero: A Plain Tale from the Plains" in the 10 February 1898 *World.*

6. This series was missed by Bill Blackbeard in his excellent introduction to *Sherlocko the Monk* (Westport, CT: Hyperion Press, 1977), v-xii.

7. Mrs. Biggerhalf made her last appearance in the 9 November 1902 *Clarence the Cop* page.

8. An unsigned *Major Stuff* page appeared 1 December 1912. The *Uncle Crabapple* series was intermingled with *Major Stuff*, some pages were titled *Major Stuff and Uncle Crabby* or the reverse. Many pages in the *Poor Mr. W.* series, including the first, do not have Carr's signature.

9. All eight pages in this series were reprinted in *Nemo 9* (October 1984), 21-37.

10. All fourteen pages of *The Explorigator* series were reprinted in *Nemo 5* (February 1984), 7-21.

11. Mark Johnson reported to me a *Hawkshaw the Detective* page in the 12 November 1922 *Milwaukee Sentinel*, "drawn quite obviously by Milt Gross, but signed Gus Mager." The *Hawkshaw* series may have continued in other newspapers even though it did not appear in the pages of the parent *World* later than 24 September 1922. It was later syndicated by United Feature Syndicate.

resources

Political Cartoons at the American Antiquarian Society

by Georgia B. Barnhill

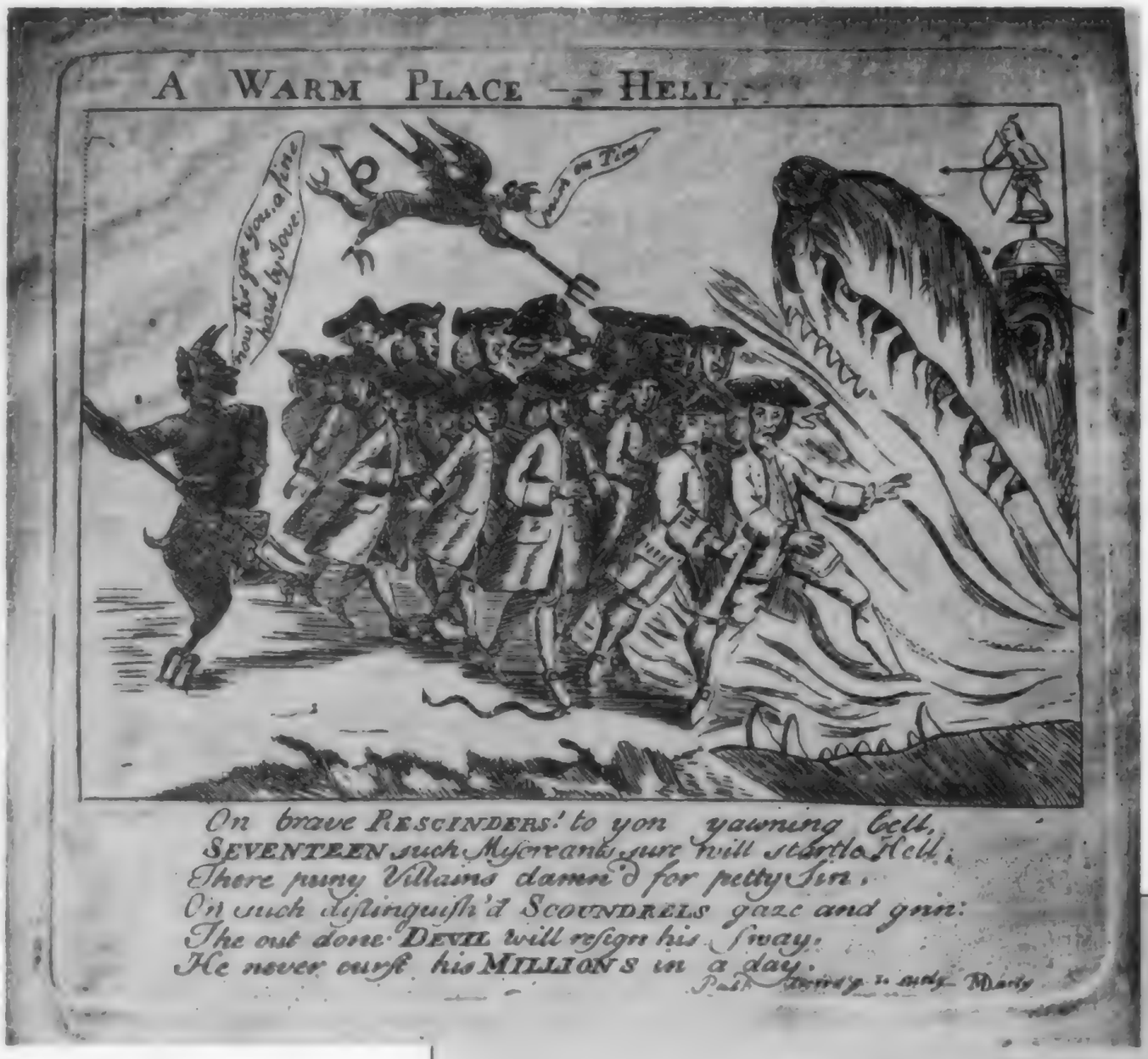
The American Antiquarian Society (AAS), located in Worcester, Massachusetts, is an independent research library whose collections focus on British North America from settlement through the centennial of the United States in 1876. Founded in 1812 by Isaiah Thomas, the foremost printer and publisher of his day, the Society seeks to collect, preserve, and make available materials relating to the history and culture of the United States and, to a lesser extent, Canada. The range of printed materials found at AAS is broad and encompasses everything from mundane almanacs to elegantly bound rare books. Within the graphic arts department, the print collection includes a significant assembly of political cartoons relating to the American colonies and the United States.

Clarence S. Brigham, librarian and later director of the Society from 1908 to 1959, articulated the reasons that collecting these cartoons was and continues to be important. In his 1934 annual report, Brigham wrote, "In no way can the historian reconstruct the feelings and reactions of our people to political and military events so well as through a study of our native graphic humor. Caricatures and cartoons have been with us ever since the French and Indian War and men such as Paul Revere during the Revolution, [William] Charles during the War of 1812, [Henry] Robinson during the stirring political campaigns of the 30s and 40s, and [Thomas] Nast from the Civil War to the period of the Tweed ring, have vividly and accurately recorded the loyalties, the animosities and the foibles of our leaders and our people as no written word could ever hope to do." Following Brigham's lead, AAS continues to collect political prints because of their strong historical content.

The AAS collection of European political cartoons numbers about 110 items, most of which were published in England, although a few continental prints are also in this group. These prints are arranged by publication date. The earliest European political cartoons relating to the colonies were issued at the time of the French and Indian War. Most, however, were produced from 1765 through the end of the American Revolution. Artists used allegorical figures to symbolize England, Liberty and Justice, and Native Americans to represent the colonists. Additional British prints relate to the War of 1812. Often these prints, by artists such as James Gillray, use picturesque iconography later adapted by American artists. The excellent catalogue of British political satires at the British Museum compiled by Frederick G. Stephens and M. Dorothy George records most of these prints.[1]

American political caricature at AAS begins with a few prints engraved in Philadelphia in the 1750s and 1760s at the time that the frontier was beseiged by Indians and the settlers looked to the colonial government in Philadelphia for assistance. The Stamp Act of 1765 provided the impetus for Boston's Paul Revere, the renowned silversmith, to engrave the first of his cartoons, *A View of the Year 1765.* The repeal of the Stamp Act a year later inspired Revere's *A View of the Obelisk Erected under Liberty-Tree in Boston.* Revere engraved his famous print depicting the Boston Massacre in 1770. Three years later, Henry Dawkins of Philadelphia engraved *Liberty Triumphant: or the Downfall of Oppression* in response to the Tea Crisis. The collection at AAS has impressions of almost all of Revere's known copperplate engravings and a good representation of the works of his contemporaries.

With the exception of the War of 1812, few events during the first three decades of independence from England inspired many prints. One of the most prolific caricaturists espousing the American side of the War of 1812 was William Charles (1776-1820), who arrived in New York from Great Britain in about 1806. He apparently fled his homeland because of his caricatures. Charles's style is reminiscent of the great English caricaturists of the era—James Gillray, Thomas


A WARM PLACE — HELL
On brave RESCINDERS! to yon yawning Gelt,
SEVENTEEN such Mysrants sure will stuff a Hell;
There puny Villains damn'd for petty Sin,
On such distinguish'd SCOUNDRELS gaze and grin:
The out done DEVIL will resign his Sway,
He never curst his MILLIONS in a day.

Paul Revere.
A Warm Place—Hell.
[Boston: 1768]

James Akin.
A Philosophic Cock.
[Newburyport, MA: 1804]

Rowlandson, George Woodward, and Isaac Cruikshank. American artists who succeeded him, including David Claypoole Johnston, may have been influenced by his style. The AAS collection includes most of Charles's prints as well as those of his peers.

A major project at AAS, funded by the National Endowment for the Humanities, the H. W. Wilson Foundation and the Getty Grant Program, has resulted in the Catalogue of American Engravings, a definitive listing of American engravings issued as separately published prints and book illustrations through the year 1820. Numbering some 16,500 entries, this computerized database includes political and social caricature and provides excellent access by subject and genre as well as by engraver, artist, publisher, place of publication, and date. The Catalogue of American Engravings also records the holdings of other libraries and museums.

The format used by most political caricaturists in the late eighteenth century and the first half of the nineteenth century was the single sheet sold by engravers, lithographers, and printsellers, and through newspaper advertisements, to the general public. Until the successful commercial implementation of lithography to the United States in the mid-1820s, the number of impressions of engravings and etchings was usually around two hundred copies. The small sizes of the original editions explains the scarcity of these prints today. Surviving documentation about the distribution of these prints is scanty at best. It is important to note that lithographs, because of the nature of the medium, could be issued in much larger editions.

The collection of single sheet American political cartoons at AAS numbers about six hundred and is arranged alphabetically by title. These prints are thoroughly cataloged by artist, lithographer, subject, and iconography. Chronological access is provided by the card catalog. Most of these cartoons pertain to presidential elections and the bulk came from three donors. Nathaniel Paine of Worcester collected political prints during the Civil War and presented his collection to the

Currier & Ives. *The National Game. Three "Outs" and One "Run."* New York: 1860.

It appears to me very singular that we three should strike "foul" and be "put out" while old Abe made such a "good lick".—
That's because he had that confounded rail, to strike with. I thought our fusion would be a "short stop" to his career.
I guess I'd better leave for Kentucky, for I smell something strong around here, and begin to think, that we are completely "skunk'd."
Gentlemen; if any of you should ever take a hand in another match at this game; remember that you must have "a good bat" and strike a "fair ball" to make a "clean score" & a "home run"

THE NATIONAL GAME. THREE "OUTS" AND ONE "RUN".
ABRAHAM WINNING THE BALL.

THE DISCOVERY OF THE NORTH POLE BY COLUMBUS SEWARD. From an Original Painting by Thomas Nast, Historical Painter to His Majesty KING ANDY.

N.B. This Painting is to be Placed in the Capitol at Washington, Price $50,000. Clarence Cook, the Art Critic of the Tribune, says, "It's the Worst Picture there." And that's Saying a Great Deal.

Thomas Nast. "The Discovery of the North Pole by Columbus Seward," *Phunny Phellow*. New York: 1867.

Society shortly after the conclusion of that conflict. In 1934 the Society purchased a collection of about three hundred British and American prints from the New York City printseller and bookdealer, J. Percy Sabin. The same year, a gift of 250 cartoons was presented to the Society by Dr. Samuel B. Woodward of Worcester. Also in the 1930s, Charles Henry Taylor made possible the acquisition of a substantial body of prints and drawings by the Boston political and social caricaturist, David Claypoole Johnston (1799-1865). Since that time, political prints have been added in much smaller numbers. The exception in recent years was the gift of an album of early nineteenth century American and English caricatures that included a dozen very rare prints issued in the first decade of the nineteenth century by the American engraver James Akin.

AAS's holdings of single sheet prints are supplemented by two collections with hundreds of images cut from illustrated weekly and monthly journals spanning the years 1849 to 1872. One compiler of the clippings, William Addison Smith (1824-1913), focused his attention on the Civil War. The other group was gathered and donated by Dr. Woodward. One of Woodward's folders covers the period 1849 to 1872, and includes social as well as political subject matter covering topics such as the California gold rush, the first trans-Atlantic cable, the purchase of Alaska, the Ku Klux Klan, the Paris Exposition, and women's fashions. Another of his folders deals entirely with the Civil War. Although there is some duplication between the two collections, together they provide a superb window on the middle decades of the century.

AAS encourages scholars, both lay and professional, to use the wide-ranging collections found in Worcester. The library is open Monday through Friday, 9 a.m. to 5 p.m. except for legal holidays. New researchers are asked to complete a reader's application and to present two forms of identification. An annual fellowship competition funds about twenty scholars each year. A new competition for creative artists is funded by a recent grant from the Lila Wallace-Reader's Digest Fund. Reproductions of research materials can be made for publication.

NOTES

1. *Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum*, 11 volumes in 12. (London: British Museum Publications Limited, 1978).

book reviews

Cartooning for Suffrage

By Alice Sheppard

Reviewed by Maurine H. Beasley

This handsome volume provides the first extensive study of cartoons and other illustrations by professional women artists who created images favorable to suffrage in the first decades of the twentieth century. The author, Alice Sheppard, assistant professor of psychology at the State University of New York, College at Fredonia, located hundreds of examples of long-forgotten artwork, most of which appeared in suffrage newspapers. This book contains clear reproductions of 275 items interpreted within the broad context of women's history. Although some of the reproductions are too small for easy viewing, for the most part the design of the book merits praise.

In her analysis Sheppard examines the concept of a visual rhetoric that helped women gain the vote but nevertheless presented a restricted view of women's roles within the American public sphere. An introduction titled "Image, Rhetoric, and the Historical Memory of Women," by Elizabeth Israels

Lou Rogers, "Welding the Missing Link."

Perry, director of the graduate program in U. S. women's history at Sarah Lawrence College, points out that historians previously have ignored artistic memorabilia on grounds the suffrage campaign itself occupied only a marginal place in political history. Failure to recognize its importance, she argues, obscures the fact that images of women created during the latter days of the campaign offered a twofold vision of women still with us today—on one hand women were portrayed as victims who needed the vote to protect themselves, while on the other they were pictured as social housekeepers destined to elevate society due to their superior morality. Unfortunately, Perry contends, neither vision has been adequate to allow women to develop themselves fully within our political system. Each vision also pictured women as white and well-educated, reinforcing prevailing racial and class barriers.

In eight well-researched chapters, Sheppard describes the history of political cartooning as it relates to gender, pointing out that women artists reinterpreted traditional symbols and images in men's cartoons because these reflected male biases and perceptions. She traces the history of the suffrage movement and relates it to the careers of a group of women cartoonists determined to use their artistic training to win votes for women. She identifies the most prominent as Nina Evans Allender, Blanche Ames Ames, Cornelia Barns, Edwina Dumm, Rose O'Neill, Fredrikke Schjoth Palmer, May Wilson Preston, Ida Sedgwick Proper, Lou Rogers, Mary Ellen Sigsbee and Alice Beach Winter. All were American-born, white, Protestant, middle-class in values and eager to advance women's causes.

In summary, this work takes a rich interdisciplinary approach to the study of women's suffrage cartoons, combining history with literary and cultural symbolism. The author shows how women changed the image of the suffragist when they began to create it themselves, fashioning younger, more vigorous women than male artists drew. Women artists also transformed male heroes into females and tried to deal with the underlying cultural tensions besetting their gender. By contrast, men artists tended to picture women more simplistically—as good or evil. This book adds to our knowledge the depictions of women in popular culture and should be in all university libraries. There are two appendices: Appendix A gives a chronology of women's history in relation to a history of cartooning; Appendix B gives biographical information on suffrage cartoonists. ●

Sheppard, Alice. *Cartooning for Suffrage*. University of New Mexico Press. 1994. 276 p. index. bibl. ISBN 0-8263-1458-9. hardbk. $37.50.

A History of Underground Comics

by Mark James Estren

Reviewed by Nancy Bonnell-Kangas

First published in 1974 and now in its third edition, *A History of Underground Comics* presents what Mark Estren calls a "snapshot" of what was possibly the Golden Age of underground comics, loosely the late 1960s and early 1970s. This was a time characterized by a prolific output of comics celebrating the counterculture, and if nothing else, these comics are exuberant and revealing documents of America's cultural revolution. Estren swings his camera wide. The book describes and comments on the pre-history of underground comics, offers a close examination of significant artists' contributions to the genre, and discusses some of the legal and economic aspects of publishing. The text is almost conversational, with numerous anecdotes from artists and a fair helping of asides from the author, and it is peppered with information from both telephone and written interviews. The most notable feature of the work is the generous number of panels and strips. No page is unillustrated. Fittingly, R. Crumb's work is here in abundance, along with other influential artists such as Gilbert Shelton, Jay Lynch, Skip Williamson, S. Clay Wilson, and Denis Kitchen.

Readers familiar with the first and second editions of this title may wonder what is new and different about the third: not that much.[1] This edition adds subject, artist and publication indexes, making it more useful for libraries. The bibliography, however, remains unchanged from the 1987 edition. Estren himself says (in the slightly modified foreword) that he has resisted the urge to "revise, review, re-edit and rethink" the material since the first edition, in order to let this work stand as a document of the times.

The author has a hunch that readers will turn first to the chapter titled, "Sex & Sexism." Actually, that is a good idea. This chapter, and the ones following on violence, drugs, and social and political issues, are the book's most rewarding. They identify significant artists, and document their varying styles, thus revealing the obsessions and attitudes of the artists most clearly. It becomes obvious that the limits set by the Comics Code Authority of America provided a handy foil for these cartoonists. The underground comics reproduced here portray a cornucopia of taboos and spare no body part or act of horrendous violence. Copulation seems to occur non-stop; never has it seemed so gooey and sticky as in these panels that revel in exaggeration. (NB, gentle reader. Sex comics appear throughout the book. Some were drawn to offend; some surely will.) With satire as the

Detail from *Radical America Komiks* by Gilbert Shelton. ©1969 Radical America.

prevailing mood, the range of expression may seem limited, but close reading does reveal individual artist's nuances. Estren represents this variety judiciously.

Much less illuminating are the author's attempts to define underground comics and put them into historical context. Granted, it is a slippery genre to embrace. The "underground" never coalesced into one graphic style and encompasses work from R. Crumb's hatched lines and voluminous characters to the clean, two-dimensional figures of Denis Kitchen. Estren does identify several elements common to underground comics: low budget production, predominance of taboo content, small press runs, and unique distribution methods. The author roughly traces the history of underground comics from the Yellow Kid (who he asserts is the "first direct ancestor of an underground cartoon character") through the more directly influential horror and adventure comics of the late forties and early fifties. Readers looking for a more scholarly approach may want to turn to Roger Sabin's *Adult Comics*.[2] Unfortunately, Estren feels compelled not only to compare but to pit underground comics against "straight comics" to prove the superiority and authenticity of the former. These arguments simply do not hold up and, reiterated throughout the book, quickly become tedious.

As a scrapbook, underground comic aficionados could hardly wish for more. For the rest of the world, *A History of Underground Comics* does not go far enough to help sort out the significance and historical and social context of the genre. Estren proves himself to be a tireless fact gatherer and a fastidious commentator. Alas, an editor he is not. Chapter subheadings and a more focused narrative would make the book much more accessible. The physical presentation itself works against any hope of endearing an uninitiated reader to these comics. Too many of the illustrations have been reduced beyond comfort. The text itself snakes through the panels in skinny columns fraught with awkward word breaks. (Sadly, the printing is even fuzzier in this third edition than in the earlier two.) In a work in which the graphics themselves are the subject, these are tough obstacles.

On the eve of the centennial of the newspaper comic strip, it is fitting that we look back to see where we have been. Estren provides a good start. One hopes that as interest in comics continues to mature, other works on this influential and controversial genre will be written for the scholar, enthusiast and lay reader. We also hope for recognition that even die hard fans do not like to strain their eyes. ●

NOTES

1. There is some confusion about whether this 1993 publication is the fourth or third edition. Both the notes on the back of the book and the publisher's catalog refer to it as the fourth, but publication information in the book itself identifies this as the third edition. OCLC searches show only two other editions, the first in 1974 and a revised edition in 1987.

2. Roger Sabin, *Adult Comics: An Introduction* (New York: Routledge, 1993).

Estren, Mark James. *A History of Underground Comics*. Ronin Publishing. 1993. 320p. index. ISBN 0-914171-64-X. pap $19.95.

Al Capp Remembered

by Elliott Caplin

Reviewed by Arthur Asa Berger

On the first page of his biography of Al Capp, Elliott Caplin writes, "I was Alfred's kid brother until the day he died and I was in my sixties. He was my big brother and remained so throughout our lives. That means he badgered me, bullied and patronized me . . . helped, advised and loved me." Elliott, in turn, loved and admired his big brother and he has produced, in *Al Capp Remembered*, an affectionate, at times hagiographic portrait of him.

The term "hagiographic" is appropriate on two counts: First the book gives a portrait that is highly sanitized and glosses over, but does not completely hide, negative aspects of Capp's personality and career. His womanizing (which brought his career as a righteous and right wing talk show personality to an ironic end) and his vicious strips about Joan Baez and various other public figures are just mentioned in passing. And second, Capp was a graphic artist, so hagio*graphy* is fitting, figuratively if not literally—except that Capp was not a saint, by any means, and the kind of mythologizing Elliott Caplin does about his brother Alfred is difficult to accept.

Li'l Abner and Al Capp. ©Capp Enterprises

Capp wrote an article about his experiences in Italy entitled "My Life as an Immortal Myth," poking fun at the way European intellectuals treated him and regarded his comic strip. He recognized, I think, the way some of our entertainers, celebrities, politicians and media figures become mythologized—and the way they mythologize themselves—and he joined the bandwagon. We must always keep in mind, however, that whatever else he was, Capp was one of the most brilliant humorists America has produced. He amused, satirized and, as Caplin observes, outraged Americans for forty-three years with his comic strip *Li'l Abner*.

Caplin's book is a series of very short chapters (he calls them "stories"), usually not more than two or three pages long, that offer glimpses into Capp's childhood and youth, his family relationships, and his career. There is a sense of the trauma caused by Capp's losing a leg in 1918 when he was nine years old, and of the difficulty Capp and his siblings experienced growing up in a tension-filled Jewish family that was always hovering, it seems, close to poverty.

Although Caplin writes about his brother's work, he does not deal with important and controversial aspects of Capp's career in depth. Why did Capp, who associated with liberal Democrats, become a conservative late in his life? What caused him to turn against what he called "liberal frauds?" And why was he so surprised when his liberal friends "defected" as Caplin puts it, damaging Capp's self-esteem and "wounding" him? Whatever pain he felt by these defections was, no doubt, salved by Richard Nixon. "Nixon,"

Caplin writes, "had discovered Al Capp as a kindred spirit," and invited him and his wife to a prayer breakfast at the White House.

Although Caplin's picture of Al Capp and of the Caplin family is fragmentary, it does give us a sense of Capp's estrangement and alienation which he covered for so long with a veneer of geniality and humor. Thus Caplin writes that an unfinished autobiography of Capp's was "unreal . . . concealing . . . defensive." Caplin adds that a biographer of Capp "would have to immerse himself in multitudes of plots that varied from raucous criticisms of [the] status quo to idyllic liasons between boy and girl. The only consistency in Al Capp's prodigious output was the often acrid smell of disappointment in man and his callous contempt for his co-existers on earth."

There are, then, scattered throughout *Al Capp Remembered*, passages of interest like this one, and we should be grateful for what we have. But it is too bad that Elliott Caplin, in a unique position to provide a serious portrait of his brother, did not give Al Capp the kind of biography he really deserves. ●

Caplin, Elliott. *Al Capp Remembered*. Bowling Green State University Popular Press. 1994. 148 p. ISBN 0-87972-629-6 hdb. $21.95; 0-87972-630-x pap. $10.95.

The Best of Drawn and Quarterly

Edited by Chris Oliveros, Marina Lesenko, and Steve Solomos

Reviewed by Amy Kiste Nyberg

Twenty-four writers and artists are represented in this collection of alternative comics that first appeared in the Canadian-based anthology *Drawn and Quarterly*. The sixty-three page paperback intersperses black-and-white comics with color comics and offers both short one-page cartoons and longer narrative pieces. The art for the covers and endpapers is by Maurice Vellekoop. The first thing one notices about the collection is the high production values of this paperback. Both the black-and-white and color reproductions definitely do justice to the artists' work. The cover art is eye-catching, and the glossy paper makes one think of high-priced books found on art museum bookstore shelves.

The second thing one notices is the range of work represented. As promised in the introduction by Peter Bagge, whose comic *Hate* has developed a loyal following, there are no superheroes in this collection, with the possible exception of Vellekoop's "Homoman," who can lift cars, fly, and fight off bullies as well as offer advice about cooking and buying clothes. In keeping with the tradition of their underground comix predecessors, these creators deal with contemporary topics and what are often considered "taboo" subjects, including a haunting story about incest by Debbie Drechsler. These are balanced by engaging "slice-of-life" stories that examine the everyday world of work and relationships, such as Roberta Gregory's "Talkin' Nineties" about the problems of communication between the sexes. Equally appealing is the world of the fantastic, represented by such stories as Santiago Cohen's "House of Angels" in which he is plagued by a houseful of angels who play pranks and boss him around. Such a diverse collection serves to remind readers that there is nothing inherent in the medium that limits it to children's fare or humor.

What is not clear about this collection, however, is the target audience. The editors suggest *The Best of Drawn and Quarterly* is designed to provide "a diverse, thought-provoking selection of cutting-edge comics for mature readers." In his introduction, Bagge comments that one goal of the collection is to appeal to "that ever-elusive non-comic-buying (as in non-superhero-loving) public." Those who read something other than mainstream superhero comics will recognize the work of many of the creators represented in this collection. Many of these readers will already be familiar with, and may be regular buyers of, *Drawn and Quarterly*, which is widely available in comics shops in the United States, but for those who have not picked up *Drawn and Quarterly*, this collection serves as an excellent introduction to the title.

If the target audience is first-time comics readers, this book proves to be rather frustrating because of the editors' assumption that such readers need little introduction to the traditions of alternative comics or to the creators themselves. Bagge alludes to the "*New-Yorker*-ish feel" of *Drawn and Quarterly* and suggests that the stories touch on themes found in classic literary magazines "from southern gothic . . . to urban neurotic." But something more is needed to familiarize the first-time reader with the rich history of alternative cartooning.

In addition, those readers who do find something (or someone) they like will find it hard in many cases to identify the creators. While some of the stories are titled and signed, others are not, and readers will have to comb through the brief biographies in the back of the book to track down who did what. Finally, the biographies themselves are frustrating to the neophyte, because they do not give enough factual information about the creators and where to find other work by them.

If one goal of this collection is to entice the first-time comics reader into becoming a regular reader, the editors should have made it easier to identify the work of each creator and should have provided a more

Homoman decided to use his powers to aid mankind. But first he needed a "Look".
With some help from his gay daddies, he became what we know as Homoman!
"I'm ready for my close-up Mr. DeMille!"
Wherever there are excessive breaches of taste, or people in trouble,
STOP! Good heavens! Too much basil will make that pesto bitter!!
?
Homoman is there to help...
Oh honey NO! That colour's all wrong for you!
Take that, you big bad bullies
Oh Homoman, take me higher!
The End

Detail from "Homoman" by Maurice Vellekoop.

comprehensive listing of each creator's other publications. One suspects after reading through the biographies that they were written by the creators themselves, and some may have felt uncomfortable using their brief space to promote themselves.

Another goal of *The Best of Drawn and Quarterly* is to gather the work of those creators who, in the editors' estimation, have made "a significant contribution to alternative cartooning in the last decade." But again, that goal would have been even better served if the editors had placed the creators' work in a broader historical context and included more information about the creators. ●

Oliveros, Chris, Marina Lesenko, and Steve Solomos, eds. *The Best of Drawn and Quarterly.* Drawn and Quarterly Publications. 1993. 63p. ISBN 0-9696701-4-1 pap. $10.95.

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bibliography

Selected Bibliography of Political Cartoon Collections

RICHARD SAMUEL WEST

Due to its length, this bibliography was published in two parts. See INKS: Cartoon and Comic Art Studies 1:3 (November 1994) for the first portion.

Previous editions of the following bibliography were published privately in 1990 and 1992. It represents an effort to compile as comprehensive a list as possible of the collected works of American political cartoonists. Most are of work previously published in newspapers or magazines. Some are original works, and a few are cartoon collections by political cartoonists that are not overtly political in nature. Generally speaking, works that are written or illustrated by the cartoonist are also frequently not political in nature. Such titles are included here on the assumption that all of the works of political cartoonists would be of interest to the scholar/researcher/cartoonist.

Comic strip collections by political cartoonists are not included here because this seems to be the subject of another work. Furthermore, not all known auxiliary matter is included, such as every work illustrated by Nast or McCutcheon, or all of Robinson's or Gropper's fine art collections.

Three foreign artists are included (Raemakers, Low and Steadman) because so much of their work has appeared in the United States. Their works published abroad are, for the most part, excluded. Foreign works of U. S.-employed political cartoonists are included.

For each cartoonist, the publication(s) where they worked and alternative forms of their name are listed. Titles are listed chronologically within three categories: collected works; works written and illustrated by the person; and titles illustrated by the person, but written by someone else. Several format codes are used:

H = hard cover
L = limited edition (The print run is listed in parentheses when it is known.)
N = numbered
P = paperback
S = signed

The compiler wishes to acknowledge the generous assistance of V. Cullum Rogers, Frank Pauer, David Sims, and Lucy Shelton Caswell. Additions or corrections to this bibliography are encouraged and should be sent to me in care of INKS.

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